OCT 6 1927

THE Publishers' Weekly

The American Book Trade Journal

VOL. CXII NEW YORK, OCTOBER 1, 1927 No. 14



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Tops the List

as reported in the October "Books of the Month"

Note: Bromfield's lecture tour starts Oct. 10. His play "The House of Women" made from "The Green Bay Tree" after a month's triumphant tour opens in New York Oct. 3rd. **How is your stock? $2.50**

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1. We look with an alarmed eye over our stock.
2. Place a printing order.
3. Find out as definitely as possible just how quickly the book is moving the book stores.

As usually happens when a book catches on like this, we are completely out of stock. The first edition was 3,000 copies, and as this is written the second printing is on press. If printers and binders keep their promise the next 5,000 copies should be ready for delivery on October 4th.

So, when on Monday *Mind Your P's and Q's* was published, and The Trade called up about More Copies, we made a few investigations. We found among other things:

a. That *Penn Terminal Book Shop* had found it necessary to reorder four times during the first week, ordering all told a total of 90 copies.

b. *Saletan's Book Store* on 76th Street and Broadway (who found the book worth a gamble of 100 copies at the start) sold 44 copies the first three days, and at the end of a week had sold 119!

c. *Brentano's* phoned on Saturday (but publication was Monday) that they had a customer who had heard of the forthcoming publication, and who insisted on buying 4 copies at once.

A little history of this Imminent Best Seller may be interesting:

HOW THE BOOK CAME: Our advertising agents, *Sackheim and Scherman* (who do the nice, full-page layouts for *The-Book-of-The-Month-Club*) sent *Jerome Meyer* to us, saying he had an idea for a book with Big Possibilities. *Mr. Meyer* had the manuscript, told us what the book was about, and was asked by our hard-boiled editorial department to analyze a certain writing. He did it with us. He, unaware that the writing he was putting through the book was that of *H.L. Mencken*, the well known bad boy of Baltimore, and we, chuckling over the accuracy of the characteristics—a good time was had by all. We suggested a few additions to the book, and when they were made the book was contracted for.

SELLING IT ON THE ROAD: Our Pacific Coast and Southern Traveler left too early to be equipped with proofs of the book. But our Mid-west man (leaving at the end of July) was armed with all the Selling Paraphernalia, and was thereby enabled to haul in some shamefully speculative orders. Among those who thought the book had a good chance were: *Mr. Korner*, *Mr. Jackson*, *Mr. McKee*, *Mrs. Morris*, *Mrs. Hahner*, *Mr. Kroch*, *Mr. Henry* and *Mr. Kidd*. And *The Inner Sanctum* trusts that the demand in *Cleveland*, *Detroit*, *Chicago* and *Cincinnati* respectively, will turn over the stock on these sporting and vastly appreciated Initial Orders.

A column of informal book chat of the sort you are reading on this page has been running every Friday in *The New York World* on the page *F. P. A.* and *Harry Hansen* run their columns. It began in the good old days when *Heywood Broun* was still in the good graces of the *Pulitzers* (or vice versa).

It has occurred to *The Inner Sanctum* that a similar column (with perhaps a few more Facts and Figures) would be of interest to booksellers.

The general purpose is to give news about *Simon and Schuster* publications with just as little exaggeration as possible. For this reason we shall feel free to quote experiences and opinions of booksellers in connection with our publications, since copy of that sort is far more accurate than even the most rigidly disciplined enthusiasm of the enthusiastic reporter who prepares this column for the P. W.

Next week *The Inner Sanctum* wishes to put in a few not unkind words for *Will Durant's* forthcoming Mental Autobiography, *Transition*. Before closing, though, we are forced to quote from a letter just received from *Mr. Lawrence Watts* of *The Book Nook* in *Lawrence, Kansas*:

> "The more I think of *Transition* the more I think you have a winner of the first magnitude. Several folks have read my copy of *Transition*. All are enthusiastic. I ordered 25 sent on sale with my original order of 25. Please add 25 to my order. If I can't sell 50, I should be compelled to give them away. I'll bet a good hat that *Transition* will sell 70,000 by Xmas."

We've been reading the hat ads in the papers these days. They come so high, that *The Inner Sanctum* refuses the bet . . . but more of that next week.

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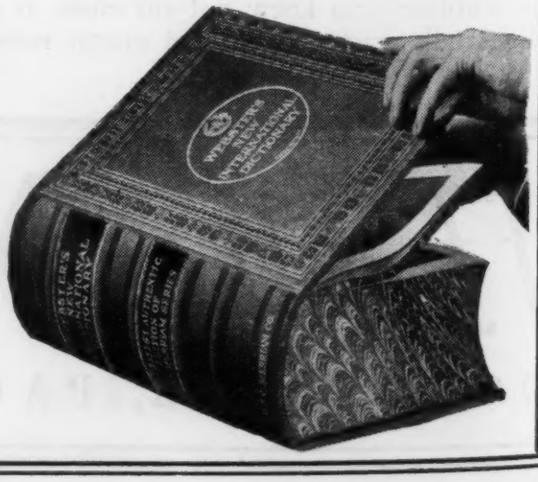
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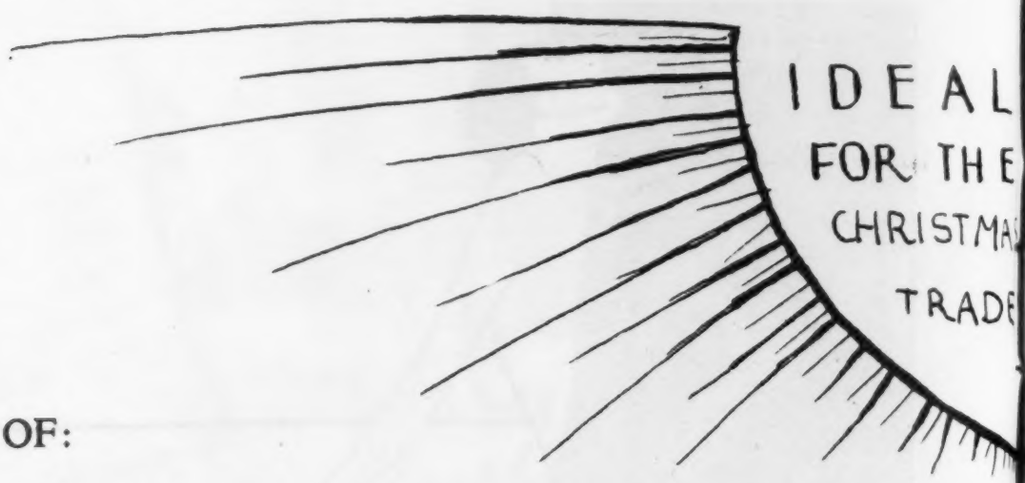
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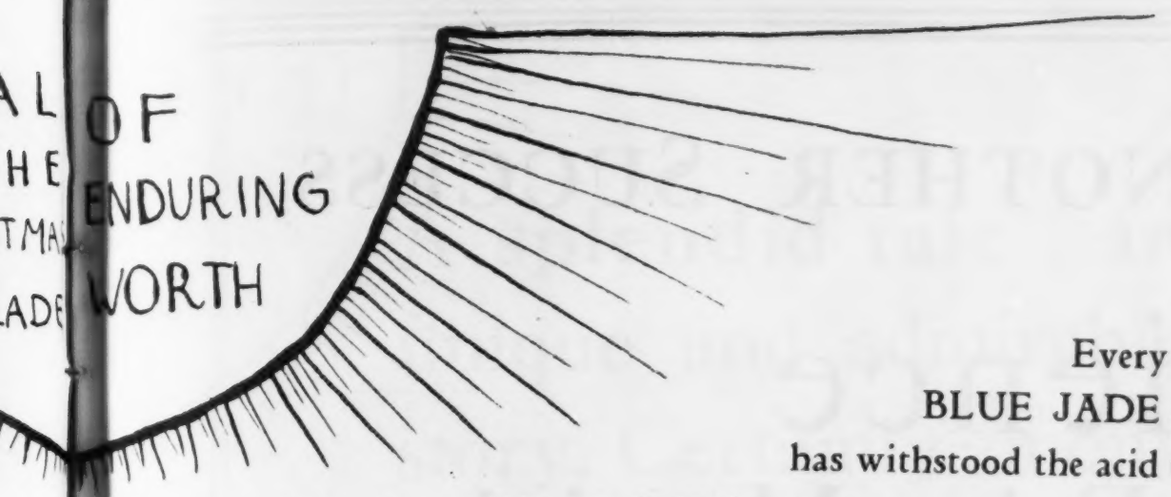
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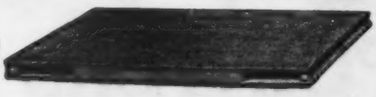
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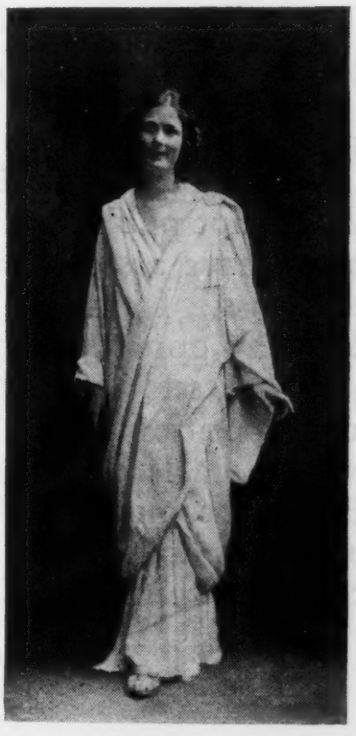
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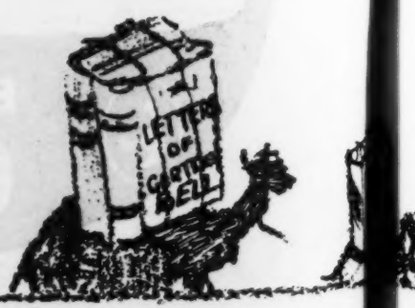
edited by

In his letter to the American publishers Mr. Victor Gollancz of Ernest Benn, Ltd., wrote:

My dear Liveright: The Gertrude Bell letters are developing into the biggest of the Autumn books here. We are not publishing until Sept. 16, but we already have a second and a third impression in the press. I have no doubt that we shall sell about 25,000 copies of the two-guinea book. Two sets of extracts were printed in the chief position in the Times, and on the first there was a leading article calling attention to the forthcoming publication. I have never known this done in the case of any other book since I have been in publishing.

Victor Gollancz

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e nglish publisher, says:

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TTERS OF UDE BELL

ARABIA)

y dy Bell

Mr. rank Swinnerton *in the Chicago Tribune:*

As far as one can tell . . . the most important f all the English books to be published this all will be The Letters of Gertrude Bell. To hose who do not know of Gertrude Bell's reatness . . . I will explain that Miss Bell had knowledge of the desert and the desert tribes hat nobody—not even Colonel Lawrence him- lf has ever surpassed; and from her early years he was a traveler of courage and genius."

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The PUBLISHERS' WEEKLY

THE AMERICAN BOOKTRADE JOURNAL

NEW YORK, OCTOBER 1, 1927

A Change of Air

"The Finest Thrillers Take Us Away for a Change of Air and Bring Us Back As From a Glorious Vacation"

May Lamberton Becker

Editor of "The Readers' Guide" of the Saturday Review of Literature

ONE day when it was raining cats and dogs, one of those dismal rains that wash away city snow, I turned in to a great public library to read a play that was begin given in Paris. The stage directions were clear, the dialog fascinating, and it was not until the curtain had fallen on the last page that I lifted my eyes, came back from France, and found that in the meantime the chairs near me had been taken by a dozen or more readers, who had come in—and gone out again. One of them, a boy, was on the Gulf of Guinea with "The Mutineers;" a young woman beside him had gone thru Ireland to fairyland with "The Crock of Gold;" a man was on the plains with Will James's "Smoky." The rain rattled the windows, but the readers heard nothing of it; they had parked their bodies in these comfortable armchairs and gone far away. Romance, adventure and fantasy take you a long way; that is one reason for reading books of fantasy, romance and adventure.

They take you away—and they bring you back refreshed and ready for anything, if you have chosen a good book. Almost any exciting story can carry an imaginative reader "out of himself," and too many such stories can leave you so dissatisfied with the pace at which you live, so restless for something, anything, to happen, that you will be quite unfit for such necessary occupations as geometry, wiping the dishes, or spending Sunday afternoon with your aunt. So, if you find that for hours after you come back from a book your everyday life seems like a slow-motion movie, before you decide to run away to sea, try rationing your romance for a while; let your thrillers be fewer and finer—for the finest thrillers not only take you away for a change of air, but bring you back as from a glorious vacation.

Sometimes I wonder why I read so much, getting life secondhand when I might just be living; why should I sit in the house and read poetry about daffodils, with real ones growing in the Park? So I dash around the corner into the Park and there are the daffodils—and I find them even lovelier to me from what Wordsworth said about them. Then I ask myself whether one reason I find life so entertaining may not be that thru books I have added so many other people's lives to mine. I have, for instance, an India of my own; I do not know if it is the India on the map, but it is the one that "Kim" saw, and thru his eyes I can see it. Because his eyes were entranced with wonder, I see India wonderful and

From ADVENTURES IN READING, a book for boys and girls of high school age, by May Lamberton Becker, published by Frederick A. Stokes Company.

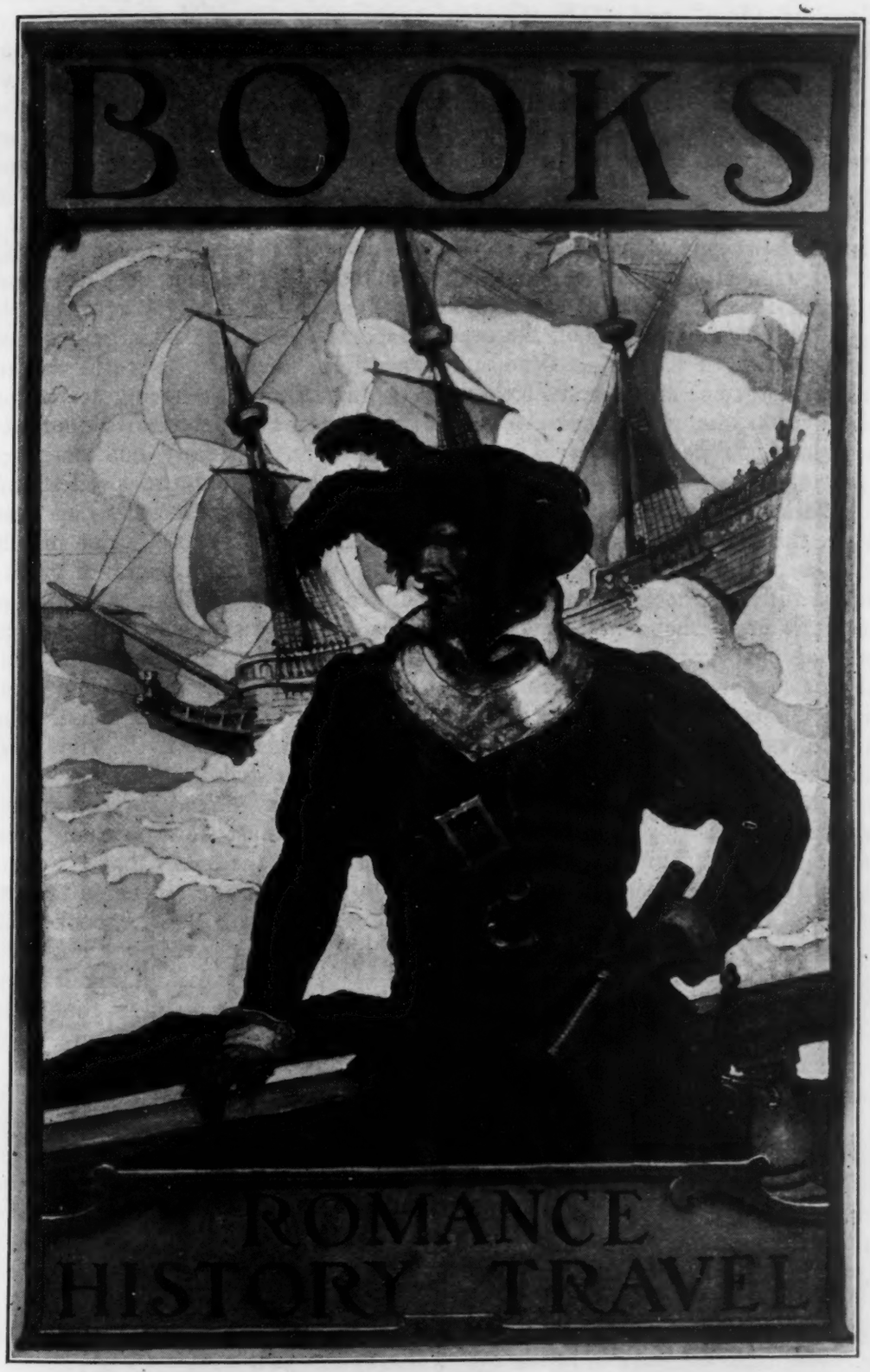
entrancing. I can set sail for the country of Kubla Khan with "Messer Marco Polo," or the bird-forests of the Andes in "Green Mansions," or hunt Mexican treasure with "Snake Gold," and bring home beauty and wisdom that will take root and grow in my life in New York City, as a rose-bush or a Judas-tree, carried across a continent, will make itself at home on a lawn in Long Island.

You read books like these for something you do not have in your own everyday life; excitement, romance, adventure, something doing. In the books I am talking about here, you get all this, and something more. When you are plunged into such danger that you must act instantly or die, life comes to a focus, all its colors brighten, its outlines sharpen, and you live more intensely in that moment than in a hundred years of safety. If you take your desperate way with "Sard Harker" thru the tropic swamp, you too will see every flower as brilliant as at life's last moment. When you have struggled thru perilous adventure, if only by identifying yourself with some adventurer in a book, you may feel the glow that comes after struggle, the peace in which the spirit gathers strength for new effort. These are experiences that make life worth living, and even to touch them in the lives of others may be an enrichment. Remember this when you read "Nostromo," or "Moby Dick;" "Kidnapped," and "Four Feathers;" "The Shadow Line" and "Westward Ho!" "Beau Geste," or "The Man Who Did the Right Thing."

There are books that I would have no young person miss, and one of them is Malory's "Morte D'Arthur." You had King Arthur stories when you were little, and by the time you were in your teens you may have read "The Book of King Arthur and His Noble Knights," which follows Malory closely and gives a boy or girl good vigorous reading. But when you are nearing the twenties Malory's own book, the little volume of "Everyman's Library" that slips so easily into the pocket, will go with you into the country, or stay with you thru a dull day at the office, ready to come out in a hall-bedroom after dinner and transform it into a castle. "Morte d'Arthur" was a book that Masefield carried with him when he ran away to sea. Another little "Everyman's" of which no young person should be deprived is the "Chronicles" of Froissart; it is a mirror to chivalry. These chronicles and romances of the fourteenth and fifteenth centuries strip the story to action and spend no time in wondering about motives. When Launcelot gives "the grisliest groan ever man gave" and jumps out of the window, Malory does not stop to tell you that it was because his heart was broken. He knows you know that as well as he does. The essence of mediæval romance is that it deals with realities; vital things like love and war, solid things like stone castles and stout spears, strong things like shouts, combats and death. That is one reason why it lives, and why it will outlive so many romances of a weaker age.

If I knew a girl who was mooning over love-stories of the sort that Laura Jean Libbey used to produce, I would give her James Stephens' "Deirdre" and see if that did not take the taste out of the next mushy book. The story of Deirdre and the sons of Uisneac is very old; it is a heroic legend of Ireland told over and again in poems and in plays, but Stephens brings back the tragic young lovers as if it were yesterday that they met their fate. What a love-story is "Romeo and Juliet!" How passionate of devotion Gerard and Margaret through all the trials and wanderings of "The Cloister and the Hearth." If you are reading love-stories—and why not, I ask you?—read some tremendous ones, some with splendid sweeping emotions, lest we forget that life is capable of splendor.

Will you have more of my favorites among colorful, strange, imaginative stories? Dunsany's "Book of Wonder" and "Don Roderiguez;" Stephens' "Crock of Gold" and "Demi-Gods;" Masefield's "Lost Endeavor;" Walter de la Mare's "Memoirs of a Midget." I hope that the exquisite English in which these are written will make you dissatisfied with sloppy, commonplace writing, as beautiful music makes you intolerant of tawdry tunes. Children brought up on the poetry of Walter de la Mare, on his "Three Mulla Mulgars," on W. H. Hudson's "A Little Boy Lost," and the stories of Padraic Colum, have a head-start in the appreciation not only of imaginative literature but



N. C. Wyeth's Colorful New Book Week Poster

The National Association of Book Publishers has prepared a glorious poster in four colors which is going out this month to bookstores, libraries and schools

of masterly use of the English language. Colum's mythological stories, such as "Children of Odin" and "The Golden Fleece," his wonder-tales like "The Forge in the Forest," and Ella Young's Irish stories in "The Wonder-Smith and His Son," are among the books that prepare the mind of a young reader to prefer the best forms of speech, and by the best I mean the simplest, the most vivid and vital. If you have learned to appreciate exquisite simplicity, language so clear that the meaning shines thru like a light in a crystal globe, you will be a long way on the road to an appreciation of the best in literature. If you have not, some of the best literature may slip by you unnoticed because it is so simple, while you have been looking for "fine writing."

Don't be impatient if you don't find all that I do, the first time you read any one of these, or others like them. Sometimes you find a different book when you come back to it later, perhaps with added experience, or just with a mind that has slipped to a higher plane, as our minds do once in a while if we keep them in good health and exercise. One way to exercise a mind is to try it occasionally on works of imagination that you "don't quite get" the first time: if you don't, put the book aside and try again some other time. It is no disgrace not to find the full beauty and meaning of a fantasy like "Where the Blue Begins" at the first glance, but it really is disgraceful to go about proclaiming that "you can't see what anyone sees in *that* book." For the high adventure of reading you need to develop not only sight but insight, and that sometimes comes slowly, partly by growth, partly by cultivation and partly by the grace of God.

In the library in which this chapter opened, I caught a glimpse of one young man not looking, like the others, at the open page of his book, but gazing straight ahead with the curious intent look that goes with long thoughts. He had gone further away than anyone else in the room. Something on the page had set him off on his own thoughts; some sentence, perhaps just some phrase, had been a springboard to send his mind flying. I do not know what it was, but from some book he was getting one of the best blessings a book can give. Take it from one who loves to read, if you never lift your eyes from your reading and follow your own thought, your own dream, from the place on the page where something has given you a start for thinking, you are missing a valuable experience.

I suppose I read as rapidly as anyone I know: you would know why if you could see the print that must pass under my eyes in the course of my work. I have trained to it, and I hope that you too will train yourself to read not only accurately and understandingly but at a reasonably rapid rate of speed. It is largely a matter of practice; there is no rush, no hurry in reading like this; having learned to read accurately and determined to read understandingly, gradually quicken speed until you have reached the swiftest rate that will let you take it in. This rate, however, will vary greatly. You may be skimming along across pages of print like a railroad train gliding thru pleasant but not especially significant country, and find that you must reduce speed if you are to see this part of the landscape properly; you may even come to some point where you feel you must get off the train and go by yourself for awhile.

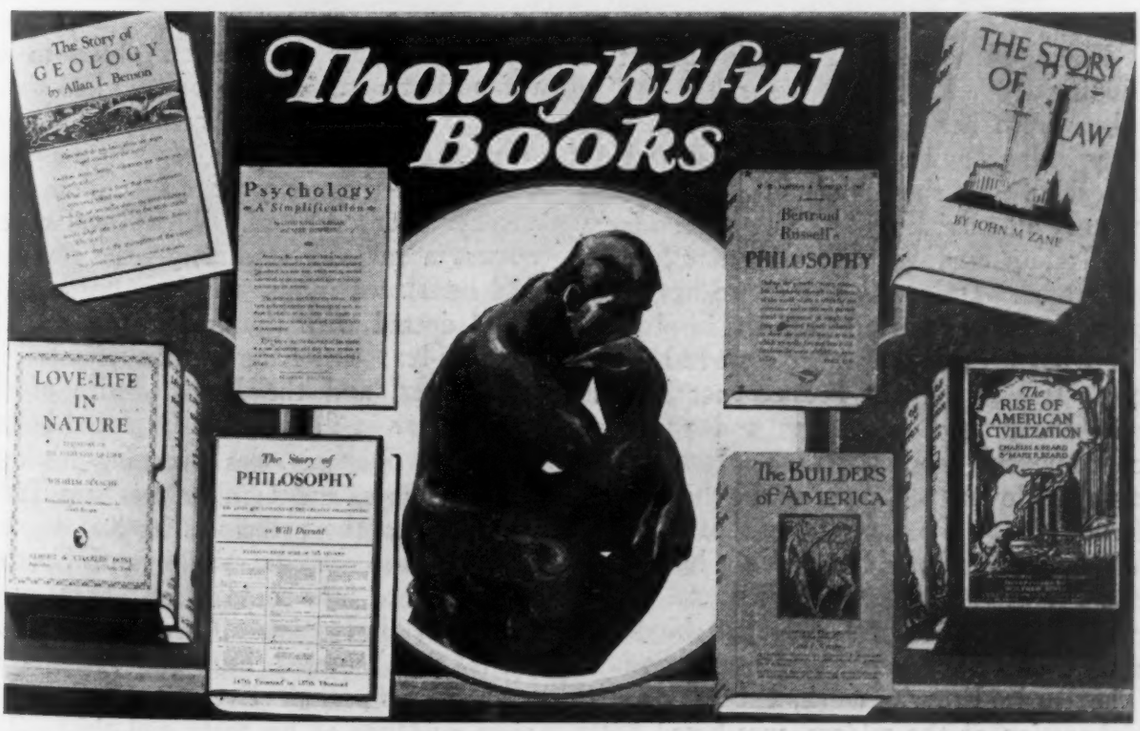
Rapidly as I read for the most part, it is when I must slow up that I best enjoy myself, and the books that I treasure most are those that most often make me pause completely, look off the book and think. Don't get the idea that you must wait until the end of a book to think it over, or to meditate upon something that it has suggested. Sometimes as you are reading you will discover that you are yourself following a parallel line of thought; if you are, put down the book and follow your own thought thru. If you don't do it then and there, the book may sweep you along with it, away from your idea altogether. The best that reading can do for you is to make you think, so if an idea of your own is almost up to the surface, don't lose time in laying hold of it, even if you have to catch it by the tail.

Some books have so much intellectual momentum that almost any sentence may whirl you out into your own meditations, as the last man on the line is snapped off in "crack the whip." "The Imitation of Christ" is like this: so are the essays of Emerson; so is Zimmern's "Greek Commonwealth."

Or it may be that you have been thinking about some subject for a good while, but incoherently, one idea contradicting another as ideas often do. Just then you may chance upon a single sentence that is like the one drop that makes a chemical experiment come out right. You might not have noticed that sentence especially, if you had not been just ready for it. Or it may be that some phrase, some description, some use of words, sets you off for no other reason than that it is beautiful; if you had had a good friend with you, you would have cried "Listen to this!", but being alone, you read it over, look off the book and think about it. I suppose I could give you samples of sentences that have made me pause like this: indeed I know I could tell you some that did so when I was in my teens and my twenties, for I then marked some of my books at such places—I even copied out some of these paragraphs in a blankbook that still survives. But I do not give you these quotations lest you think that I mean you too to ponder over them, and the only interest in some of them is that they show what I was interested in at that time. No, pauses like these come spontaneously, as you stop at the sight of a blossoming apple-tree, perhaps just long enough to think "How lovely!" perhaps long enough to make a poem; but you don't stop because you think you ought to, or at a place chosen for you by some one else.

These are not aimless day-dreams that I have been describing; they are little journeys of the mind. They are the great moments of a reader's day. If you rise to moments like these from the pages of a strong, sound book, you have a chance not only of seeing life but of seeing into life, not only of sight but of insight. The great books are the books with vision. It is this quality above all that makes greatness in literature.

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The Clothing of Books

And the Great Binders of Italy, France and England

William Dana Orcutt

Author of "In Quest of the Perfect Book"

II

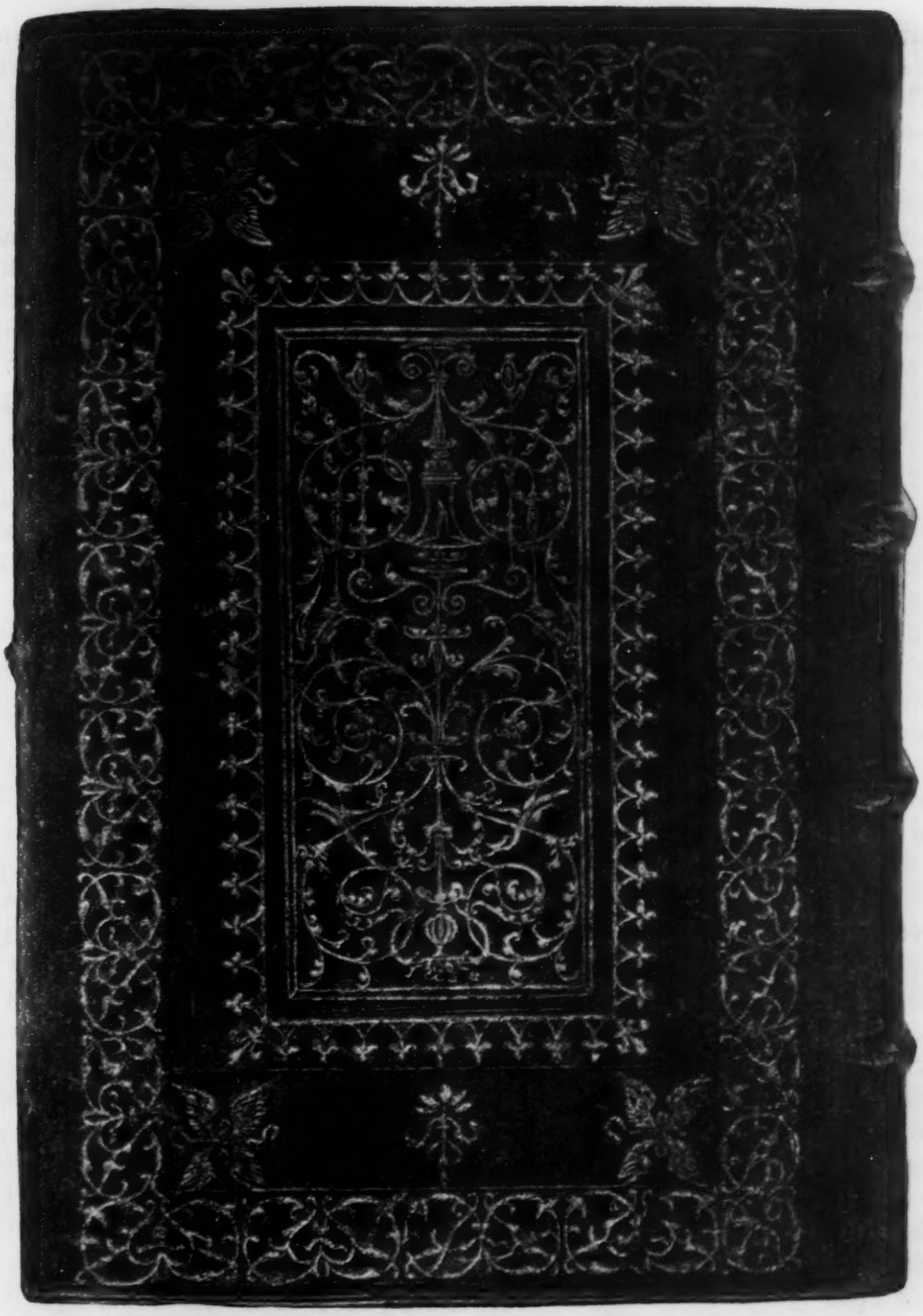
The Binders of France

WHEN a people have developed such a super-standard in manners and customs as had the Italians of the fifteenth century, with patrons such as the Medici, Orsini, d'Este, della Roveri, and the Gonzagas, to say nothing of the Popes and the cardinals, art could not do less than produce Michelangelo, and Da Vinci, and Raphael; printing had to have its Aldus; and binding its master workmen whose names unhappily are all too slightly recorded. Even when the decadence set in, in the sixteenth century, the style established by Italian artist binders dominated all European work in taste and design for nearly a century.

France filched preëminence in the art of binding from Italy just as she had earlier taken from her the supremacy in the art of printing; and she held it for over two centuries. By the middle of the sixteenth century all originality had disappeared from the Italian bindings, and workmanship deteriorated. Italy was content to have supplied the basic principles and the inspiration for what became in France a veritable fine art. It was only in France that binding was encouraged as an art and practiced continuously from the time of the Renaissance down to the period of the French Revolution. The expeditions of Charles VIII and Louis XII into Italy had given the French ample opportunities to appreciate the beauties of the Italian bindings, which they were not slow to appropriate. The early French work, except for the elaboration of the gilders, was based flatly upon these Italian models, and in spite of constant effort, it was nearly a century before French workmen succeeded in developing a national style.

That sumptuous monarch, François I, included the covers of the book in his generous patronage, and encouraged the Royal binders to compete with the private volumes still being bound for that prince of booklovers, Jean Grolier—but now in Paris instead of Venice. In fact, many of the identical ornaments were employed, the Grolier inscription in the center of the cover being matched by the arms of France. The books executed for the King are more elaborate, for expense meant nothing to the luxurious François. There was gold enough and to spare, and this was drawn upon freely to enable the French gilders to develop their art. This profligacy led them, for the first time in the history of the art, to extend the use of gold even to the edges of books—the only French innovation Grolier ever accepted. The Royal covers possess a marked similarity—the floriated and interlaced fillets, within a border; the panel dotted with the crowned F and the fleur-de-lys; the King's arms stamped in the center, and the Royal device of the salamander in flames usually placed below.

While François was pursuing his own devious ways, and Grolier was steadfastly adhering to the principles he had learned in Italy, the splendid bindings of Geoffroi Tory flashed into competition. This artist made his impression on almost every element that entered into the building of books in his period. Everything he touched gave evidence of his taste and skill. The *Petrarch* in the British Museum is a splendid expression of himself on the cover of



A Geoffroi Tory Binding

a book. The volume was printed in Venice in 1525, brought into France in sheets, after the custom of the times, and was fortunate enough to be selected by Tory to receive his finishing touches. He supplied the designs for the stamps just as he provided drawings for decorations which appear in books on which his mark appears; but there seems to be no reason to think that he had anything more to do with the actual binding than to direct its execution.

In this volume the chief decoration of the boards consists of stamps forming arabesque panels. The *motifs* are clearly traceable to Italian sources, but the designs themselves express the originality and personality of the artist. There is no need of signature: in the lower portion of the decoration that fills the center panel, Tory has worked in his famous mark, the *pot cassé,* as a part of the arabesque.

Some bindings call vividly to my mind interesting personages and events, none more so than those executed for Diane de Poitiers. The last time I went to Reims I had three definite objectives: to stand in

mute tribute before the tragic beauty of the martyred Cathedral; to enjoy the intriguing *Crêpes Susette* at the Savoy; and to renew my acquaintance with a disclosing binding in the Town Library. At first glance there is little to suggest historical interest in this volume. At the top of the front cover are stamped the arms of the House of Brézé, impaling those of Poitiers —a common enough practice of recording the union of two families, and in this case referring to Diane de Poitier's marriage to Louis de Brézé, Comte de Maulevrier, Grand Seneschal of Normandy. It was the device of an arrow, encircled by laurel, with the inscription *Sola vivit in illa,* below the arms, that first attracted my attention. Somewhere, at some time, I had seen an *almost* similar binding, and the variation, slight as it was, suggested further inquiry.

Diane was married at the tender age of thirteen, and was left a widow at thirty-two. She was a real lover of books, and her collection, unhappily dispersed by sale during the eighteenth century, showed a discerning sense and an appreciation of the beautiful. Some say that the best of her bindings were designed for her by Bernhard Salomon of Lyons, who made drawings for her jewels. Her device was the bow and crescent, symbolic of her name, but upon the death of her husband Diane added an arrow and laurel to her device, so arranged as to seem rising from a tomb, and the legend *Sola vivit in illo.* It was a volume bearing this earlier inscription that I recalled. When, seven years later the charming young widow attracted the devotion of the youthful Dauphin of France, she found the device and the motto somewhat incongruous. By eliminating the tomb, and cleverly changing the gender of the pronoun, "Alone, she lives in him" became "He lives in her alone," and the fair lady thus satisfied her scruples and relieved her embarrassment.

While François I lived, Diane shared with Madame d'Etampes the controlling influence in the gorgeous Court of that superficial but brilliant monarch, and she did not overlook the personal advantage of furthering the old King's desire to stand in history as the Maecenas of the arts. She was known to the Court as the *Chasseresse des Bouquins.* Upon his father's death, the Dauphin became Henri II, and Diane was created Duchesse de Valentinois. Then the new Duchess dropped the former pretense and equivocation to become the real ruler of France. Madame d'Etampes was promptly exiled. Even the young Queen, the clever Catherine de' Medici, found it advisable to accept an armed truce, while her husband and his popular mistress gave splendid commissions to the binders of the period. As a result of this stimulus French covers, never wholly free from Italian reminiscence, began to show signs of a distinct nationality. These joint productions may still be seen at the Bibliothèque Nationale in Paris, the cipher formed by the two D's reversed and interlaced with an H, the crescent moon—still proclaiming to the world, thru the lasting medium of books, the hold maintained by this clever woman upon the youthful and impressionable King. What stories some of these volumes tell!

In the meantime, Jean Grolier had replaced Charles de Plessis as Treasurer-General of France, an office he held successively during the reign of François I, Henri II, Francois II, and Charles IX. He had been called home in 1535 (some say earlier), and he brought with him the Italian binder who had long been a member of his household. Imagine having one's own bookbinder to give to exquisitely printed sheets the finishing touch by adding a binding approved or perhaps even designed by oneself! With his Italian ancestry and his French breeding, it is easy to understand why the later Grolier bindings, executed during the period of François I and Henri II, should display so rare a combination of Italian principles of design and French refinement in workmanship. The simplicity of every element, the relation of each part to every other part, the freedom in execution—all resulted in producing examples which will ever remain in a class quite by themselves.

Sometimes I wonder whether Grolier's idea of keeping all the bindings in his library harmonious in design and shade is responsible for the still-continuing practice in France for booklovers to affect a single color for the covers of their volumes. The untrimmed, paper-bound French editions would be meaningless in England or America, but when the purchaser intends to re-

bind in his own style the *format* has a utilitarian purpose.

I like to pick out bindings from 1560, when Charles IX succeeded his brother, Francois II, down to the beginning of the seventeenth century, which show the continuing but futile efforts made by the French binders to free themselves from Italian traditions and to create a truly national style. Italian craftmanship was on the wane, while in France the workmen used their tools with great delicacy and dexterity. Had the French binders realized that the principles on which the Italian work rested were basic rather than national, and devoted all their efforts toward demonstrating their superiority of workmanship, they would have come into their own years earlier, and thus advanced the art of binding that much the more. As it was, these craftsmen seemed to think that if they adapted some medieval device, some one single figure, like a fleur-de-lys or a tongue of flame, repeating it over and over again upon the upper board, they could claim originality. So they might, but originality does not necessarily create a national style. Sometimes the field of the board is divided into compartments by floriated fillets, and the spaces thus left are filled with laurel, or by birds or flowers. But whatever one may think of the design, he can but revel in the superb workmanship.

The turn really came, curiously enough, with Henri II—that lugubrious monarch for whom I had never held the slightest respect or sympathy until the Nicolas Eve bindings proved to me once again that books disclose personalities far more unerringly than historical archives. History describes Henri III as an indolent pleasure-lover, so effeminate that he dressed in women's clothes, made a collection of little dogs, and hid himself in terror at the sound of thunder—yet it also tells us that he received the mortal wound from Jacques Clement's dagger without flinching, and that he displayed superb fortitude when he recognized Henri de Navarre as his successor. On the bindings of his volumes are alternating skulls and fleurs-de-lys, or the symbols of the Passion, the choice of which is attributed by history to his religious fanaticism and his unassertive personality—yet he calmly brushes Henri de Guise aside by means of an assassin's dagger when annoyed by the latter's popularity. Here seems to be contradictory evidence, but history is content to let it go at that.

His books give me a more intimate picture. His mother, Catherine de' Medici, one of the most powerful and unscrupulous characters in history, was thwarted in her ambitions as Queen thru the power Diane de Poitiers exercised over her husband, Henri II, and her personality found full expression in dominating the lives of her sons. In 1573, when it seemed unlikely that the Duc d'Anjou would ever become King of France, she secured his election to the throne of Poland, which he assumed against his will, broken-hearted because this separated him from Marie, princesse de Condé, the great love of his life. The death of his brother, Charles IX, brought him back to France, but Marie had died during his absence; and from that moment Henri took no interest in anything but his books. In the melancholy symbol upon his covers he found expression for his grief and his despair. On one volume gilt skulls appear in the midst of tears and fleurs-de-lys; he directed that the words *Memento mori* be inscribed in the center of the design, and below it, on one cover, the name *Jesus;* on the other that of the beloved *Marie.* Somehow, with all the weaknesses attributed to him, he begins to attract my sympathy.

Then the distraught youth, worn down by the constant domination of his powerful mother, finds his only solace in encouraging richness and elegance in the binding of books. Catherine was content to let him play with these harmless baubles while she controlled the weightier affairs of State. Finding himself undisturbed at last, he makes his little gesture of authority by decreeing, in 1577, that title pages may be printed in gold, that the edges of books may be gilded, and the lines of arabesque traced in gold; but that massive plaques of gold must no longer be attached to the covers. Later, Henri forbade the bourgeois to wear precious stones in their dress, but allowed them to enrich the bindings of their devotional volumes with not more than four diamonds; the nobility might use five. The pathetic

figure lived only in the Kingdom of Books!

In spite of all this, Henri III, consciously or otherwise, brought his influence to bear in the direction of better taste in French bindings, and thus took a definite step forward toward the expression of a distinctive French style. Nicolas Ève contributed much in crystallizing this, ably assisted by his brother, Clovis Ève, who later became Binder to King Henri IV. They secured originality particularly in their treatment of foliage, and were the first to consider the two sides of a book and its shelfback as a unit in design and execution.

Le Gascon and the New Era.

At the beginning of the seventeenth century there came a realization that this distinctive French style could be secured only by reverting from the elaboration that had crept into it to the simplicity of the early Italian style—yet in that simplicity to express national characteristics. Le Gascon marks the conscious beginning of this new era. This appellation is a nickname which conceals rather than reveals the great artist binder of the period. Some think, owing to a certain similarity between his work and that of Florimond Badier, that the two men are the same; but a consideration of the dates involved makes it more likely that Le Gascon was really Jean Gillede, whose daughter Badier married.

Whatever the identity, it was Le Gascon who produced the most charming examples of the early seventeenth century. The basis of his designs was the *fanfare* style, but so ingenious was his arrangement and so delicate were his tools that "fanfare" took on a new significance. This style, which flourished in France at the end of the sixteenth and the beginning of the seventeenth century, took its name, quite by accident, from a volume entitled *Les Fanfares et Courvées Abbadesques,* owned by Charles Nordier, and the first to be bound in this design. The style itself was a protest against the melancholy bindings of Henri III, the gloomy skulls and symbols of the Passion now being replaced by flowers and foliage and delicate decorations, used in rich profusion. Later the style became more elaborate and involved, and the flowers more dainty and profuse. In the seventeenth century there is greater variety in the sprays of foliage, which alternate with palms, while vases and roulettes fill the compartments.

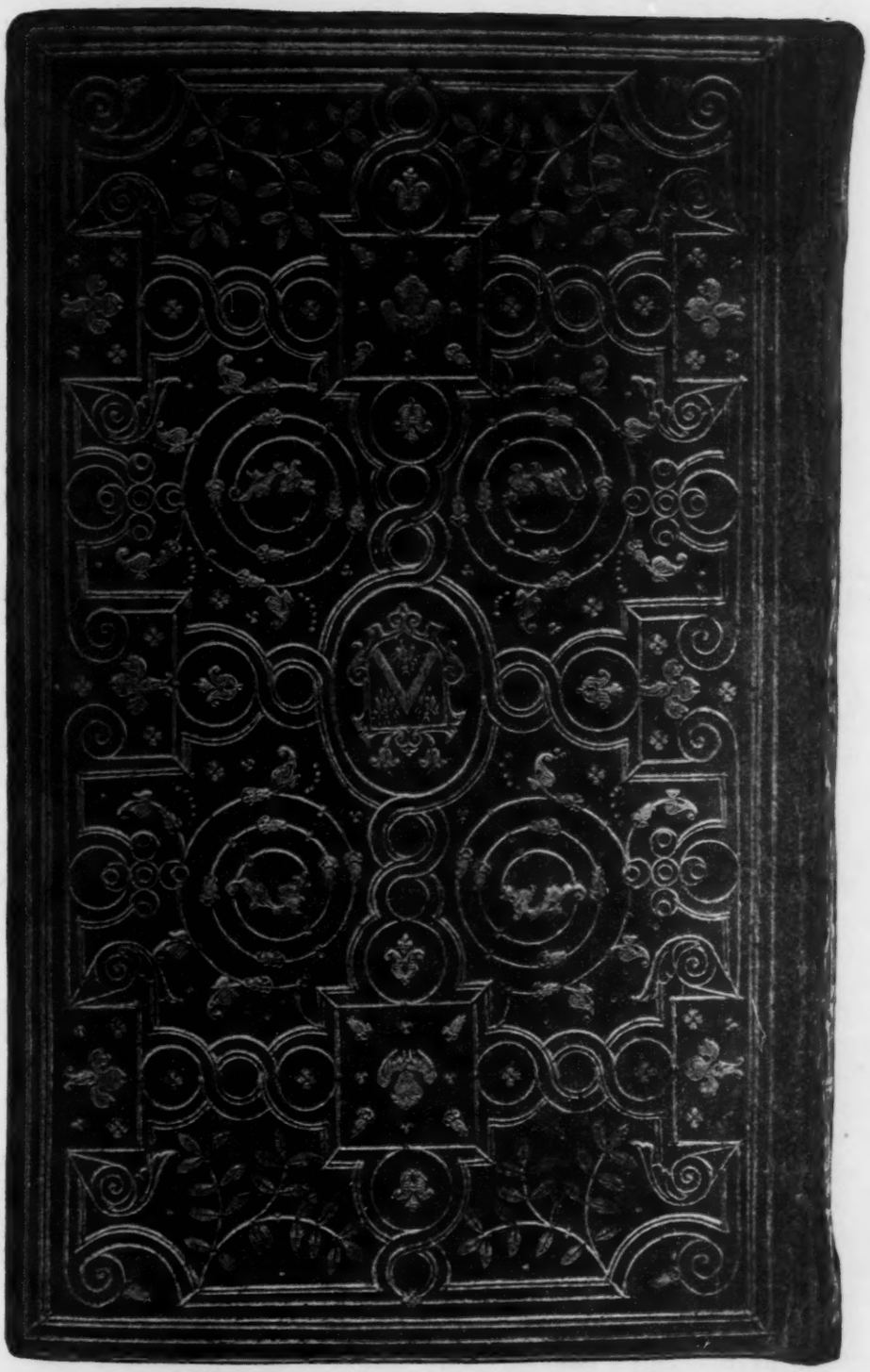
At first Le Gascon used a limited number of dotted foliage and other tools associated with the seventeenth century, but he gradually increased the use of gold dottings, which, in his best work, dominate the ground on which the other patterns are displayed with striking effect. He particularly excelled in gilding.

A splendid example, attributed to Le Gascon, is the *Guirlande de Julie,* which was placed upon the toilet table of Mademoiselle de Rambouillet as a New Year's gift by her friends in 1633. The madrigals it contained were composed by the most brilliant wits of the day; they were transcribed by Nicolas Jarry, and embellished with symbolic flowers by Nicolas Robert at a hundred francs a page. Le Gascon completed this *récherché* New Year's gift by enclosing it in a cover made of Levantine morocco "within and without—a most unusual thing," as Tallemont records. And on both covers, also within and without, the artist binder cleverly placed a profusion of J's in honor of the fair recipient's Christian name.

Similarity Between Work of Badier and Le Gascon.

The two bindings signed by Badier are of later date. The similarity between the Badier and the Le Gascon covers consists of a repetition of certain figured tools which seem to be common to both. Badier broke up his boards into compartments, just as did Nicolas Ève, but in place of the laurel branches, birds, or flowers, he filled these spaces with conventional figure work, and many of his volumes were inlaid with skill and clever workmanship.

The seventeenth century is an interesting period in which to browse among the French binders. In it is sung the swan song of design in France. I like to turn to one of the lovely covers made for Anne of Austria by Antoine Ruette, whose father, Macé Ruette, is said to have invented yellow marbled morocco and marbled paper. Many of Antoine's bindings enriched the libraries of Louis XIII



A Binding by Nicolas Ève

and Louis XIV, and the best of the beautiful examples in the Chancellor Ségurier's collection are attributed to him. I like to hold in my hand some volume bound by Luc Antoine Boyet, Antoine Ruette's successor as Binder to Louis XIV, and to admire his splendid *doublé* work, a style of lining the inside of the boards with leather which Badier had originated and Boyer made popular. From this point, bookbinding in France was practiced as a craft rather than as an art.

In studying French bindings I was frankly surprised that the French workmen remained content for so long a time after simplicity was made a basic principle of their style; for the Latin temperament always approaches a change with the

optimistic idea that it must be for the better. Yet from Le Gascon down to the end of the seventeenth century experiment was happily abandoned. But when Padeloup le Jeune, the most famous of a family devoted to the craft since 1650, succeeded Boyet as Royal Binder, he realized that binding was on the wane, and aspired to establish a new national style. He conceived the idea of combining the designs from the glass painting of the Middle Ages, the suns and the flowers of the Louis XIV period, and Le Gascon's find gold dottings. This mixture did not work out with marked success, but Padeloup's *dentelle* border, made up of lace-like dottings formed by the repeated impressions of a single tool, and requiring exceedingly delicate workmanship and rare accuracy in manual execution, was a fascinating exhibition of genius. I wish this binder might have continued to develop this style, for it possesses infinite possibilities in the hands of so skilfull a workman as Padeloup; but unfortunately he soon dropped it and devoted himself to inlaid bindings, for which the debased demand at that time was incessant.

Jacques Antoine Derôme was a contemporary and rival of Padeloup. While he added nothing new to the *dentelle* pattern, he showed himself a sounder binder. The charming design of a bird with outstretched wings marks most of his beautiful examples.

From this date, 1750, down to the French Revolution, which effectually stopped development in all the arts, the earlier and more decadent elaboration was expressed in inlaid bindings. In these the workmanship is so much superior to the taste! The volumes are admirably fitted to be placed in my lady's boudoir, but seem entirely out of keeping in a library made up of serious volumes.

The great merit of the French bindings lies in the marvelous skill developed by their gilders. While kept under restraint, gold tooling adds intriguing beauty to a cover, but many famous examples of the art in France demonstrate that some binders failed to realize that by its very nature gold tooling is a restricted form of expression, requiring consummate taste and instinctive feeling to prevent its limitations from dominating its merits.

Publishing Offices

WHILE the Fifty-Seventh Street district is establishing itself as a publishing center, the group has become sponsor for the idea that a publishing office may take advantage of the latest ideas in interior decorating. The Modern Library, Inc., and Payson & Clarke have made their offices a delight to the eye. Nor has the pioneer in the Fifty-Seventh Street publishing district been left behind.

While Mr. and Mrs. Alfred Knopf were in Europe this summer, the firm took over the occupancy of larger space in the same building, and under the direction of Samuel Knopf this has been arranged into two impressive offices, one serving as a business and conference office for Samuel Knopf and the big corner room as the publishing office with the desks of Alfred and Blanche Knopf. The big room has three windows on each street, a high wainscoting of fine paneled wood, and the upper walls of brilliant blue. The ceiling has been remade into deep panels. In the corner has been set up a chateau fireplace with a large lounge facing it, an ideal place for conference. In diagonal corners are the flat-top desks, with two phones each, one a private line so that authors who have been given the private number can ring up Mr. or Mrs. Knopf without switchboard connection.

Besides a large bookcase built in on one side, there are two very dainty period bookcases containing the newest publications. The large case contains part of Mr. Knopf's large collection of fine printing and bookmaking, the greater part of which collection is in the library thru which the visitor passes on the way to the new private offices.

A Start

Instructor: What foreign language would you like to be able to read, Miss?

"Well, I thought I'd begin with Milt Gross." —*Life.*

Art Is Long

Caller: "Is your husband a fast writer?"

Poet's Wife: "Fast? Why, the other day I got out seven lines of washing while he was getting out four of poetry."

In the Book Market

THOSE in England whose interest is in things literary are discussing Galsworthy's new book, a continuation of the Forsyte saga. In fact from the title "The End of a Forsyte" it is just possible that it is the conclusion of the saga. The new work will appear first serially and later in book form, after which it will be offered to America. Galsworthy's play "Escape" is already in rehearsal here and will open in New York in October. This is the play which had such success in London last year. *Scribner* will publish it in book form. They have also just issued six additional volumes in the Grove Edition of Galsworthy's books.

On October 7th *Bobbs-Merrill* will publish Robert Nathan's new book, "The Woodcutter's House." "Autumn," "The Puppet Master," "Jonah" and "Fiddler in Barly," all had a very certain charm and amusing wisdom and the new book is not without them. Metabel, the village girl of "Fiddler in Barly" and Musket, the dog, are again important figures in this tale. For the first time Mr. Nathan appears under the *Bobbs-Merrill* banner. *Henry Holt* will publish "And So to Bed," J. B. Fagan's Pepysian comedy, simultaneously with the play's production in New York. Fagan has just cabled that this will be about October 24th. We hope *Holt* will use the same jacket the English edition of the book had. It looked as tho it might have been done by John Austen in collaboration with Vera Willoughby, with Albert Rutherston contributing a bit of his cross-hatching. The play is placed in the three days immediately following the close of the diary and shows Pepys not as the grave and sober Secretary of State, but as an amorous rogue on an afternoon that is all comedy. Another *Holt* publication that will be produced this winter is Romain Rolland's "The Game of Love and Death," which was issued in translation last year. This is one of the panels of the series of plays dealing with the French Revolution which Rolland has been writing for the People's Theater. The play will be produced as the Theater Guild's second production of the season, their first offering being the dramatization of DuBose Heyward's novel "Porgy," *Doran.*

The novels and plays of Ferenc Molnar are hereafter to be published here by the publishing house of *Macy-Masius.* The first of this writer's works to appear under the firm's new colophon of the Cupid and Dolphin will be "The Paul Street Boys," a novel about a group of lads at play in the streets of Budapest. The translation from the Hungarian is being made by Louis Rittenberg, who translated Balint's "Alpha" for the same publishers. On October 14th *Dutton* will publish a book by Prince William of Sweden. It will be titled "Roaring Bones."

The University of Chicago Press has published within the past few years several books that have been so popular and have had such a wide distribution that it is now possible to issue them in excellent binding at $1.00 each. These include "The New Testament," Edgar J. Goodspeed's translation, together with the new American translation of the Old Testament, "The Story of the New Testament," "The Formation of the New Testament," Dr. Gilkey's "Jesus and Our Generation," and "The Student's Gospels." At this same time Dr. James Moffatt, translator of the New Testament and the Bible into modern English arrives in this country from Glasgow. He is to be a professor at Union Theological Seminary.

About December first *William Helburn* will publish a book about the grand old homes of Louisiana, titled "Old Plantation Houses in Louisiana." The book contains 44 full-page drawings by William Spratling, as well as 35 smaller ones. The text has been written by Natalie Scott. Mr. Spratling will be remembered for his architectural writings and his book of drawings published last year, "Sherwood Anderson, and Other Famous Creoles." A new illustrated edition of Sabatini's "Captain Blood" will be issued next week by *Houghton, Mifflin.* It is the latest addition to the Riverside Bookshelf.

THE Publishers' Weekly
The American Book Trade Journal

Founded by F. Leypoldt

EDITORS
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62 W. 45th St., New York City

Subscription, Zones 1-5 $5: Zones 6-8 $5.50; Foreign $6
15 cents a copy

October 1, 1927

I HOLD every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto. —Bacon.

Reforming Postal Rates

THE movement for reconsideration of the rates on books in line with the original ideas of postal legislation in this country, making possible a more economical distribution of printed volumes, is going steadily forward. At the National Congress of Parent-Teacher Associations on September 22nd at Atlantic City, a strong resolution supporting the Copeland Bill was passed. On the same day the American Law Book Publishers were meeting, and in their discussion it was pointed out that 50,000 tons of law books were being shipped annually, and shipped by express because of rate inducements. This convention contended that postal rates were discriminating against books in favor of printed matter in the form of magazines and newspapers. The Employing Book Binders on September 17th passed a similar resolution asking Congress to give consideration to the measure.

All groups that are working for postal revision are asking for a businesslike analysis of postal expenses so that the country may be aware of just what items are on a paying basis and what are carried at a loss because of justifiable legislative intent. The magazine people feel that when such bookkeeping is adopted it will be shown that magazines are bringing in a profit instead of being carried at a loss, and those who believe so strongly in better book rates believe that such an analysis will show that books can be carried and should be carried at as low rates as any other type of printed matter.

In Defense of Best Sellers

BOOKSELLERS who may be troubled sometimes that the largest part of their sales in the busy fall season should run to best sellers and may feel that because a book is a best seller its function is less important than other books will find comfort in the following comment on Jane Austen's reading taken from an article by Harold Child in the Cambridge History of English literature:

"Jane Austen," he says, "was not a great or advanced reader. She told her niece that she regretted not having read more and written less in her younger days. She appears to have read what the people in general were reading."

This opinion, coming from such a consummate artist as Miss Austen, gives one pause.

Growth of Publishers' Association

THE work of the National Association of Book Publishers has been still further strengthened by recent additions to its membership, indicating that the publishers in other fields than that of general trade and educational books are seeing the value of this cooperative work. Last winter the McGraw Hill Company started the movement for additions from the big technical book field, and they have been followed by D. Van Nostrand Company, John Wiley & Sons, and the Ronald Press. The Hammond Atlas people have also joined, which, with Rand, McNally & Company, brings together the two largest atlas and map producing companies. Prentice-Hall, Inc., business books, are already members, F. E. Compton & Company and The Book House for Children in the field of subscription books, and W. B. Saunders & Company and Williams & Wilkins in the field of medical books, this group of course being supplemented by the big medical departments of Oxford, Lippincott, Appleton and Macmillan.

Amalgamation

THE amalgamation of the Doubleday and Doran business has been the chief source of conversation in the booktrade in the past week and has brought up for discussion many earlier business moves in the trade dating back to the big amalgamation of thirty-odd years ago when so many schoolbook houses came into the American Book Company. Since that time there has been no consolidation that compares in size and importance with this new development. Since the turn of the century there have been many changes in publishing imprints in this country, and those that will be most readily remembered by dealers in books are as follows:

Doubleday, Page & Co. acquired McClure, Phillips & Co.

L. C. Page & Co. took over Dana Estes & Co.

Lothrop, Lee & Shepard Co. united the lists of D. Lothrop & Co. and Lee & Shepard.

Fox, Duffield & Co. (later Duffield & Co.) bought most of the list of H. S. Stone & Co.

John C. Winston & Co. took over Henry T. Coates & Co.

David McKay took over many of the American rights of George Routledge & Sons.

Geo. H. Doran & Co. bought A. C. Armstrong & Co.

Thos. Nelson & Sons buy E. & J. B. Young.

Doubleday, Page & Co. took publications of The Baker & Taylor Co.

Funk & Wagnalls acquired rights of the American branch of Cassell & Co.

Dodd, Mead & Co. took over American business of John Lane, Ltd.

The Macmillan Co. took list of Sturgis & Walton.

Macmillan & Co. took Outing Pub. Co., the books of Stewart Edw. White going to Doubleday.

Dood, Mead & Co. took over Moffatt, Yard & Co. list.

Macrae-Smith Co. formed to take publishing business of Geo. W. Jacobs & Co.

Little, Brown & Co. took over trade sales of Atlantic Monthly Press.

D. Appleton & Co. acquired publishing department of Stewart & Kidd.

A. & C. Boni took over Lieber & Lewis.

A. & C. Boni acquired Thomas Seltzer, Inc.

Viking Press took over B. W. Huebsch.

European Showing of American Books

THE American Library in Paris has just added the 100th name to its list of American publishers coöperating in its Permanent Exhibition of Current American Books at 10 rue de l'Elysée. At the beginning of this year the list numbered 56, and it was the hope of the Library to be able to present a list of 100 at the beginning of 1928. At the time it seemed a great deal to hope for, but new names have been added with such remarkable rapidity that the desired goal has been reached long before it was expected. Since the beginning of June alone fourteen new names have been added:—Allyn & Bacon; The American Book Company; The Clark Boardman Company, Ltd.; The Cosmopolitan Book Corporation; The Dial Press; The Grafton Press; The Norman W. Henley Publishing Company; A. C. McClurg & Company; Macy-Masius; The Morehouse Publishing Company; Noble & Noble; The Purdy Press; The A. W. Shaw Company; and The Torch Press.

All of the publishers have been generous in sending their latest publications to the Library for the Exhibition. One publisher has contributed within a year 95 volumes and another has contributed 91 volumes, all of them very valuable books. The cooperation which the Library has been receiving from American publishers has been no small factor in the remarkable progress made by the Library during the past year and a half and, needless to say, it is very deeply appreciated by everyone interested in its development and by visitors from all over Europe.

The Exhibition has become a great favorite with habitués of the Library, many of whom come regularly to look thru the new books, and visitors who come to the Library for the first time are always particularly impressed at finding there so fine a collection of current American publications.

A Ten Million Dollar Publishing Corporation

THE program of expansion to a vast business of publishing and distributing which the Macmillan Company has been carrying forward and which is visualized by last week's announcement of the 400 per cent stock dividend, converting surplus into capital, is part of a program that the firm long had clearly in mind, according to the president, George P. Brett. The stock increase is from $2,695,000 to $9,895,000. The Class A stock which has the voting power is owned by 50 individuals, six resident in England and the others here. Class B stock can be owned by employees and its dividends follow the rise or fall of the Class A stock. This stock must be sold back to the firm if its owner leaves the business.

The company has believed that the publishing business was best organized when its activities covered many varying types of product, thus spreading the use of its facilities, and that machinery for distributing this product would not be completely effective until there was a branch system that covered the leading centers of this country so that any person desiring one of the Macmillan books could find it easily available.

No publishing business has shown a more steady and systematic development than this company, which started its present program when it incorporated thirty-one years ago. Its principles of financial expansion have been, according to Mr. Brett, along the lines advocated by a great railroad president, that for every dollar paid in dividends there should be one dollar put back into the business for growth. This principle has enabled the firm to do all its own financing from the days when it did a business of perhaps a quarter of a million dollars a year to today, when its busy branches and central headquarters are sending out several times that amount per month.

The guiding genius who has visioned this program and has seen it go forward step by step is as vigorously active in the business as ever and as intimately in contact with every phase of it, with a continuing good health after nearly seven decades. Mr. Brett can closely watch these details because of a personal knowledge of every phase of them, having, as he is glad to declare, done the dusting, packing, receiving, billing, selling on the road and in college centers and having a practical publishing experience from book bin to president's office.

The Macmillan program of physical expansion now nearing completion in its principal units includes a specially constructed building on Twelfth Street, now busy in every corner, a building in Chicago almost as large, fully owned and built especially for the business, and similar equipment in Dallas and Atlanta, plans for a new building on ground just purchased in Boston on the corner of Newbury and Fairfield Streets, while in San Francisco the floor occupied is on lease, after which it is likely that a building of special construction will be planned. Besides this thoro development of large units with complete stocks of every Macmillan book, there are sales representatives with residences in other cities who work with desk space only and draw for stock on the nearest depository.

The headquarters on Fifth Avenue, designed by Carrere & Hastings, has been so planned that four additional stories can be added as the business grows. One of the principles of the company has been to make no investments except those actually needed for the conduct of the business. Mr. Brett has believed that for their purposes the printing should be entirely separate and that they were in a better position to plan for their widely varied list by buying printing where it best suited the undertaking, leaving with the printer the responsibility for the finance of the plant and for keeping the plant economically busy at all times.

The firm is thoroly departmentized; each department plans for its own production along the lines thoroly laid out by the

central control, so that every book goes out to the printer with full and careful instructions as to its form and quality. Beside the general trade department, there is the educational department for grade schools, the college department, medical department, religious department, and juvenile department.

The story of this business traces back to a bookshop on Aldersgate, London, when Alexander and Daniel Macmillan opened business in the '50's. The American branch was opened in 1869 by George Edward Brett (his son was a year old when he came to America) at a time when private residences on Bleecker Street were being turned into business establishments, and two parlor rooms were the place of its beginning. The business, after one move into slightly larger quarters on Bleecker, came north to Astor Place, where it picked up a good deal of retail demand for its books because of its being underneath the famous old Mercantile Library. When that building was reconstructed, the firm went down to Bond Street in a location where Baker & Taylor, as again today, was directly opposite and the *Publishers' Weekly* office nearby. When the business had expanded a little, the next move was to Fourth Avenue and Twelfth Street, and of this move Mr. Brett has vivid memories of the turmoil, as the second floor, because of too lax official inspection, collapsed with the weight of the books and deposited on the stock below a thick layer of rubbish and dust. To carry on business in such confusion was almost impossible, but a place was cleared the first day on top of a keg, the day book was opened up, and the few books most in demand were gathered around in a circle so that orders could be quickly filled. The overwork in connection with this was probably one of the contributory causes of the death of George Edward Brett, which occurred in 1891, after 22 years guiding of the business.

It was after this that the English house decided to make a separate business of the American activities, and to put George Platt Brett in charge. His success seems to justify a phrase from John Morley's "Recollections," "Aptly has it been said that the great publisher is a sort of Minister of Letters and is not to be without the qualities of a statesman."

Simon & Schuster and Zsolnay

LINCOLN SCHUSTER has returned from a European trip on which he visited the foreign authors whose books are published by Simon and Schuster. In Vienna Mr. Schuster visited Arthur Schnitzler and Franz Werfel.

Simon and Schuster have also closed a working alliance with the distinguished publishing house, Paul Zsolnay Verlag, in Vienna, Berlin and Leipzig, whereby the two firms will exchange mutual options. The first foreign authors to be published in America under this arrangement are Heinrich Mann, brother of Thomas Mann, and Felix Salten. The first Heinrich Mann book will probably be "Mother Marie" and of Felix Salten "Bambi."

Besides these and Schnitzler and Werfel, other European authors whose works are published by Simon and Schuster include Franz Blei, Father Ronold Knox, Major Haldane McFall and Anthony Berkely. "The Story of Philosophy" is being translated into eight languages, including strangely enough the Scandinavian, and the cross word puzzle frenzy remains in England and on the continent.

Booksellers' League Committees

THE working committees for the new year of the New York Booksellers' League have been appointed by the new president, Albert R. Crone, as follows:

Entertainment Committee:
John Macrae, Jr.
Arthur Brentano
Frederic Melcher
C. C. Shoemaker

Finance:
Geo. C. Whitworth
Ralph Wilson

Publicity:
Theodore E. Schulte
Fred D. Lacy

Employment:
John A. Holden

Bookselling Education:
Ernest Eisele

Membership:
Wm. S. McKeachie
Geo. C. Whitworth
C. Fitzsimmons
Ange Fagnano

An A. B. A. Page

News and Notes of the American Booksellers' Association

Ellis W. Meyers, *Executive Secretary*
25 East 10th Street, New York City

THIS is a matter that should have the attention of everyone in the book business. It is important that bookseller, publisher and wholesaler give it careful consideration and that they *act at once.* And, having acted, it is still more important that, until success is assured, there should be no slackening of any pressure that may be exerted.

It concerns that evil from which there apparently has been no release since the passage of the anti-trust legislation and the United States Supreme Court's decision in the Dr. Miles case—that is, *price cutting.*

We know, all of us, that promiscuous cutting of prices has done the book business no good. Everyone feels—has always felt—that something ought to be done. Something has been done—several times, without success. It has not been due to unwillingness to try new ways and means that matters have continued as they have. It is because of a handicap that was given the opponents, and the fact that they have been organized to combat every effort to effect a change. But each year as the small and only partially organized group in favor of resale price legislation has been fighting for some relief, its pleas have been given more and more attention.

The trade is referred to Waldon Fawcett's article in the September 17th issue of *The Publishers' Weekly.* Mr. Fawcett has clearly outlined the situation and shown how, at first, the resale price legislation bills were presented in Congress by Congressmen, "sincere converts to the cause," but at the instigation of the concerned business interests. His contention is that the new bill has a strong position even tho previous bills have been defeated, and is based on the fact that the present interest comes from within Congress rather than from without; that it is not due so much to outside pressure as it is to the belief on the part of a number of our representatives that it is a matter of importance and should be given a hearing before the entire Congressional body instead of being killed in committee. Incidentally, the newest measure, the Merritt Substitute Bill, has been carefully drawn and seems to cover every point that has heretofore been used by the opponents to show how unreasonable such legislation may be.

With the added interest of the Federal Trade Commission, which body is also investigating resale price maintenance, it seems that the time has come to clearly state our side of the question in order that our feeling in this matter may be thoroly understood. For years the opposition has been "lobbying" in order to kill all bills as soon as they go to a committee. It is time that some effort be made to get one bill acted on by the entire Congressional body. To do so, every individual in the booktrade ought to express his views in this matter to the Congressman from his district and the Senators of his state. If there are other persons in Washington who may have anything to do with this legislation and with whom anyone has contact, they too should be told of the booktrade's viewpoint.

Books have been the property of too many advertising departments for too long a period. It is time that some measure of relief be granted. And this seems to be the time to fight for it, so let us all do what we can and continue our individual campaigns until we get the fair hearing that so important a matter deserves.

(Signed)

ARTHUR W. BRENTANO, JR.,
Chairman of the Board of Trade of the American Booksellers' Association

ELLIS W. MEYERS,
Executive Secretary.

Change in Price

BRENTANO'S

"Shelley's Lyrical Poems" increased in price from $3.75 to $5.00.
"Shelley's Dramatic Poems" increased in price from $4.50 to $5.00.
"Poems of William Blake" increased in price from $3.75 to $5.00.
"Poems of John Keats" increased in price from $6.50 to $8.00 per set.

Beebe-Thane Wedding

WILLIAM BEEBE, scientist and explorer, was married to Elswyth Thane, novelist, September 22nd. The ceremony took place on the yacht "Warrior" belonging to Mr. Harrison Williams, at anchor off Oyster Bay.

Those present included Mr. and Mrs. Harrison Williams, Mrs. Theodore Roosevelt, Sr., Gen. and Mrs. John H. Russell, Prof. and Mrs. Henry Fairfield Osborn, Col. and Mrs. A. R. Kuser, and Mrs. Herbert Satterlee.

Mr. Williams has helped to finance several of Mr. Beebe's recent expeditions, and it was on the "Warrior" that he met the famous "Arcturus" in mid-ocean during her Sargasso Sea—Galapagos trip. He has placed the "Warrior" at the disposal of Mr. and Mrs. Beebe for an indefinite period, and when last seen they were steaming full speed ahead, southward.

Mr. Beebe is known for his books, "The Arcturus Adventure," "Jungle Peace," "Galapagos," "Pheasant Jungles," etc., published by G. P. Putnam & Sons.

Miss Thane is the author of several successful novels, published by F. A. Stokes Company. The first of these, "Riders of the Wind," which came out three years ago, was dedicated to Mr. Beebe. It is to be filmed by First National. Her forthcoming book, "His Elizabeth," will be published during the winter.

On their return, Mr. and Mrs. Beebe will take up their residence at 33 West 67th Street, where a new studio apartment is being prepared for them.

Brentano A. B. A. Chairman

At the meeting of the Board of Trade of the American Booksellers' Association last week Arthur Brentano, Jr., was elected chairman of the Board of Trade. Mr. Brentano succeeds Cedric Crowell.

Forty-five Years in Publishing

ON September 22nd Maynard A. Dominick, vice-president of Frederick A. Stokes Company, completed forty-five years with that business, his entrance into the organization being almost coincident with its founding. His fellow workers, as a token of appreciation and affection, installed in his home a fine radio outfit with a silver plate which read:

To Maynard A. Dominick
1882 - 1927
with the admiration and devotion
of his co-workers.

Personal Notes

HAROLD SHAYLOR, one of the directors of Simpkin, Marshall, Hamilton, Kent & Company, English book publishers, has sailed for America and will be resident at the Webster Hotel on Forty-fifth Street, New York, about the first of October. He expects to visit booksellers in this city and also in Philadelphia, Chicago and Boston.

The Board of Directors of Little, Brown & Company, Incorporated, has elected Murray Brown as a Director of the Corporation to fill the vacancy caused by the death of Warren H. Wright.

Business Notes

BOSTON, MASS.—Mrs. Wm. G. Perry and Miss Margaret Amory have opened the Dartmouth Bookstall, Inc., at 265 Dartmouth Street.

BROOKLYN, N. Y.—Sam Kaplan has opened a circulating library at 1743 Flatbush Avenue.

EAST ORANGE, N. J.—Gertrude Laflin has opened a circulating library at 72 Brick Church Plaza.

HARTFORD, CONN.—The "Y" Bookshop has been opened at 320 Ann Street by Miss Elena Herrschaft.

RICHMOND, VA.—Amanda Bryan has opened the Little Book Shop at 6 North Second Street.

SEATTLE, WASH.—Jane Garrott has taken over the management of Raymer's Old Book Store at 4207 University Way, near the University of Washington.

The Weekly Record of New Publications

THIS list aims to be a complete and accurate record of American book publications. Pamphlets will be included only if of special value. Publishers should send copies of all books promptly for annotation and entry, and the receipt of advance copies insures record simultaneous with publication. The annotations are descriptive, not critical; intended to place not to judge the books. Pamphlet material and books of lesser trade interest are listed in smaller type.

The entry is transcribed from title page when the book is sent for record. Prices are added except when not supplied by publisher or obtainable only on specific request, in which case word "apply" is used. When not specified the binding is "cloth."

Imprint date or best available date, preferably copyright date in bracket, is always stated, except when imprint date and copyright date agree and are of the current year, in which case only "c" is used. No ascertainable date is designated thus: [n.d.].

Sizes are indicated as follows: F (folio: over 30 centimeters high); Q (4to: under 30 cm.); O (8vo: 25 cm.); D (12mo: 20 cm.); S (16mo. 17½ cm.); T (24mo: 15 cm.); sq., obl., nar., designate square, oblong, narrow.

American caravan, The; ed. by Van Wyck Brooks and others. 859p. O [c.'27] N. Y., Macaulay $5

A yearbook of verse, fiction, drama, essays, and sketches, representing the literary tendencies in America today.

American library directory, The, 1927; a classified list of 11,000 libraries with names of librarians; comp. by Florence A. Huxley. 512p. O c. N. Y., R. R. Bowker Co. $10

Ames, Joseph Bushnell

Loudon from Laramie. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Arthur William Heintzelman; foreword by John Taylor Arms. no p. il. Q (Mod. Amer. etchers) [c.'27] N. Y., Minton, Balch bds. $2.50

Etchings with critical notes.

Aubry, G. Jean

Joseph Conrad: life and letters; 2 v. 347p.; 376p. (11p. bibl.) il. O '27 c.'26,'27 Garden City, N. Y., Doubleday $10

An important literary biography. Tracing Conrad's life from childhood in Poland to his triumphs as an English author.

Barnard, J. Lynn, and Roorback, Agnew O.

Epochs of world progress; pts. I and II. various p. il. (pt. col.) maps D [c.'27] N. Y., Holt $1.40 ea.

Baylor, Frances Courtenay

Juan and Juanita; il. by Gustaf Tenggren. 300p. S (Riverside lit. ser.) [c.'86-'26] Bost., Houghton 80 c.

Becker, Carl Lotus

Our great experiment in democracy; a history of the United States. 341p. O [c.'20] N. Y., Harper $3

First printed in 1922 under the title, "The United States: An Experiment in Democracy."

Becker, Mrs. May Lamberton

Adventures in reading. 256p. (bibls.) D c. N. Y., Stokes $2

A book-lover talks to boys and girls about reading and the joy of books.

Bedford-Jones, Henry

Rodomont. 335p. D (Copyright fiction) [c.'26] N. Y., Burt 75 c.

Benson, Allan Louis

The story of geology. 308p. (2p. bibl.) il. O c. N. Y., Cosmopolitan Bk. $4

A scientific study for the layman.

Bertram, Anthony

Here we ride. 288p. D '27 N. Y., Doran $2.50

The story of an odd group of London men and women to whom life has not been kind.

Biggers, Earl Derr

The Chinese parrot. 316p. D (Popular copyrights) [c.'26] N. Y., Grosset 75 c.

Blackie, John Haldane

The A B C of Art. 173p. S (Educ. outlines) [c.'27] N .Y., Vanguard Press 50 c.

Blauvelt, Anna La Tourette

The piece bag book. 96p. il. (pt. col.) diagrs. S (Work and play b'ks) c. N. Y., Macmillan $1.60

A primer of sewing and weaving.

Borden, Mrs. Lucille Papin

From out Magdala. 398p. D c. N. Y., Macmillan $2.50

A tale of the French mountains of particular appeal to Roman Catholic readers.

Abbott, Justin E.

Eknath; a translation from the Bhaktalilamrita. 295p. D (Poet-saints of Maharashtra, no. 2) ['27] [Summit, N. J., Author] $1.25

A. L. O. E.

The beautiful garment, and other stories. 96p. il. S [c.'27] Rock Island, Ill., Augustana Bk. Concern bds. 30 c.

Alm, Aulda

Princess Oldendays, and five other stories for children. 127p. il. S [c.'27] Rock Island, Ill., Augustana Bk. Concern bds. 35 c.

Averell, Clara R.

The ghost's retreat; a mystery play in three acts. 40p. D c. '27 N. Y., Fitzgerald Pub. Corp., 18 Vesey St. pap. 35 c.

Just bluff; a play in one act. 16p. D c. '27 N. Y., Fitzgerald Pub. Corp. pap. 35 c.

Boyle, Rev. Francis
Canon Sheehan; a sketch of his life and works. 103p. D '27 N. Y., P. J. Kenedy $1

Breslich, Ernst Rudolph
Senior mathematics; bk. II [4th ed.]. 312p. il. diagrs. D (Univ. of Chic. math. ser.) [c. '10-'27] Chic., Univ. of Chic. Press $1.50

Briggs, Martin S.
The architect in history. 412p. il. D '27 N. Y., Oxford $3.75

Brown, Ashley
Greece old and new. 254p. (1p. bibl.) il. map O '27 N. Y., Dodd, Mead $5
The details necessary for a good knowledge of Greece are well chosen.

Buckingham, Burdette Ross, and Osburn, Worth James
The Buckingham-Osburn searchlight arithmetics, bk. four [for seventh and eighth grades]. 402p. il. diagrs. D [c. '27] Bost., Ginn 96 c.

Cadbury, Henry Joel
The making of Luke-Acts. 395p. (bibl. footnotes) D c. N. Y., Macmillan $3
A picture of the literary process that produced Luke and Acts.

Chaliapine, Feodor Ivanovitch
Pages from my life; an autobiography; ed. by Katharine Wright. 345p. il. O c. N. Y., Harper $5
Story of the famous baritone, who for several years traveled thru Russia as a strolling player.

Chapman, John Martin, and Westerfield, Ray Bert
Problems in banking, money and credit. 782p. diagrs. O [c. '27] N. Y., Ronald $4.50

Chatterton, Edward Keble
Across the seven seas. 251p. il. D c. Phil., Lippincott $1.75
An exciting tale for boys of a race across the seven seas in pursuit of a $10,000 prize. The author is well known for his books on ships and the sea.

Chesterton, Gilbert Keith
Eugenics and other evils. 255p. D '27 N. Y., Dodd, Mead $2.50
A collection of essays directed against the scientifically organized world of which Chesterton is a protesting member.

Christie, Mrs. Agatha Miller
The big four. 276p. D c. N. Y., Dodd, Mead $2
A tale of four super-scoundrels who seek to dominate the world.

The murder of Roger Ackroyd. 313p. D (Popular copyrights) [c. '26] N. Y., Grosset 75 c.

Cleugh, Mrs. Sophia
Jeanne Margot. 361p. D c. N. Y., Macmillan $2
A novel of intrigue centering around a girl who lives a peasant life, but has strains of nobility in her blood.

Colson, M. C.
Dugmar the Egyptian. 258p. D [c. '27] Bost., Christopher Pub. House $2.50
An ancient Egyptian story said to have been written automatically by a spiritualistic medium.

Comfort, Will Levington
Samadhi. 310p. D c. Bost., Houghton $2.50
A rich young American meets romance and adventure in the elephant country of northern India.

Cripps, Arthur Shearly
An Africa for Africans. 217p. map O '27 N. Y., Longmans $3.60
"A plea on behalf of territorial segregation areas and of their freedom in a South African colony."

Crofts, Freeman Wills
The Starvel Hollow tragedy. 358p. D c. N. Y., Harper $2
An Inspector French mystery story in which the crime surrounding the burning of an old house and the finding of three charred bodies is unfolded.

Cruse, Mrs. Amy
The shaping of English literature; and the readers' share in the development of its forms. 314p. il. O [n. d.] N. Y., Crowell $3.50

Delaisi, Francis
Political myths and economic realities. 463p. O c. N. Y., Viking Press $4
A French economist finds the source of current ills in the conflict between political formulas and economic facts.

Dell, Ethel May [Mrs. G. T. Savage]
The unknown quantity. various p. D (Copyright fiction) N. Y., Burt 75 c.

Belknap, Henry Wyckoff
Artists and craftsmen of Essex County, Massachusetts. 135p. (bibl.) il. O [c. '27] Salem, Mass., Essex Institute $3

Bennett, William Harper, comp.
Handbook to Catholic historical New York City. 154p. S [c. '27] N. Y., Schwartz, Kirwin & Fauss, 26 Barclay St. flex. cl. 75 c.

Bishop, Mildred C., and Robinson, Edward K.
Map exercises, syllabus, and notebook in American history. 63p. maps Q c. '27 Bost., Ginn pap. 56 c.

Bond, John
In the pillory; the tale of the Borgia pope [Alexander VI] 76p. il. D [c. '27] [Wash., D. C., Fellowship Forum, 339 Pennsylvania Ave.] $1

Buffalo [N. Y.] Faculty of Public School 53
The nations of the world; a pageant designed to show their contributions to civilization. 46p. diagrs. O (Pageants with a purpose) c. N. Y., A. S. Barnes $2

Casey, John Harold
The small community newspaper, its present-day possibilities. 32p. il. O (Univ. of Mo. bull.; journalism ser. no. 46) '27 [Columbia, Mo., Univ. of Missouri] apply

Celeste, Sister Mary
Practice tests in American history. 219p. maps. diagrs. Q c. '27 N. Y., Macmillan pap. apply

Clark, Laura Veach
A study of occupations, other than homemaking, open to women trained in home economics. 22p. (2p. bibl.) O (Univ. of Cal. homemaking educ. ser. no. 1) '27 Berkeley, Cal., Univ. of Cal. apply

Cowles, May K.
Problems in living. 140p. D (Univ. of Chic. pub'ns. in religious educ., constructive studies) [c. '27] Chic. Univ. of Chic. Press pap. 75 c.

Dell, Floyd

An unmarried father. 301p. D [c.'27] N. Y., Doran $2

About a father, who was a social rebel, and a son, whose birth accounts for the story.

Dillon, George

Boy in the wind [verse]. 79p. D c. N. Y., Viking Press $1.50

Dorling, Henry Taprell [Taffrail, pseud.]

Sea escapes and adventures. 286p. il. maps O [n.d.] N. Y., Stokes $4

Salt stories by a commander in the British Royal Navy.

Durant, William James

Transition. 352p. D c. N. Y., Simon & Schuster $3

The author of "The Story of Philosophy" writes a novel, which he describes as "a sentimental story of one mind and one era."

Everton, Francis

The Dalehouse murder. 309p. D [c.'27] Ind., Bobbs-Merrill $2

The poisoning of a beautiful girl while a guest at a summer house party is the theme for a new mystery story warranted to keep the reader guessing.

Fabre, Jean-Henri Casimir

Curiosities of science; ed. and tr. by Percy F. Bicknell. 381p. il. O [c.'27] N. Y., Century $2.50

Stories of natural phenomena written in a delightfully entertaining way that will appeal to children.

Fenger, Frederic Abildgaard

Alone in the Caribbean [new ed.]. 370p. il. map O [c.'17] N. Y., Doran $3

Fletcher, Joseph Smith

False scent. 295p. D (Popular copyrights) [c.'25] N. Y., Grosset 75 c.

Hardican's Hollow. 324p. D [c.'27] N. Y., Doran $2

The mystery of a murdered man found in an ancient Roman fortification.

Foa, Madame Eugénie [Rodrigues-Gradis]

Mystery of Castle Pierrefitte; tr. by Amena Pendleton; il. by Frank Dobias. 237p. il. (col. front.) D c. N. Y., Longmans $2

A mystery story for children laid in the Pyrenees at the close of the eighteenth century.

Foakes-Jackson, Frederick John, D.D.

Peter: prince of apostles; a study in the history and tradition of Christianity. 320p. front. maps O [c.'27] N. Y., Doran $2.50

Freeman, Lewis Ransome

Waterways of westward wandering. 380p. il. O c. N. Y., Dodd, Mead $3.50

The author of "Down the Columbia" and other travel books describes some small boat voyages down the Ohio, Missouri and Mississippi rivers.

Frost, Helen

Oriental and character dances; with music. 118p. il. Q c. N. Y., A. S. Barnes $3

Gifford, Orrin Philip, D.D.

The shadow of the rock, and other sermons. 137p. D [c.'27] N. Y., Revell $1.25

Gilkey, James Gordon, D.D.

Secrets of effective living. 181p. D c. N. Y., Macmillan $1.75

Suggests some immediate and practical ways of overcoming such human weaknesses as fear, disappointment, self-distrust, etc.

Gilmore, M. Jacqueline

The secret of Scared Acres. 330p. il. D [c.'27] Bost., Lothrop $1.50

A mystery story for girls from fourteen to sixteen, laid on a Kansas ranch called "Scared Acres."

Gobineau, Joseph Arthur, Comte de

The crimson handkerchief, and other stories; tr. by Henry Longan Stuart. 183p. S (Odd number ser.) c. N. Y., Harper $2

Three short stories by a talented Frenchman who died in 1882.

Gragg, Florence Alden, ed.

Latin writings of the Italian humanists. 468p. (bibl. footnotes) D [c.'27] N. Y., Scribner $2.50

The author is a Professor of Latin at Smith College.

Guiterman, Arthur

Wildwood fables. 140p. D [c.'27] N. Y., Dutton bds. $2

Stories in rhyme about animals, birds and fish.

Gunther, John

Eden for one. 224p. D c. N. Y., Harper bds. $2

A satiric tale about the fantastic adventures of a young man, who, tired of familiar things, realizes his wish to see what is beyond the hills.

Gwynn, Stephen Lucius

In praise of France. 322p. il. D [n.d.] Bost., Houghton $3.50

The beauties and joys of France described in a book which is not so much a guide book as an appreciation.

Haan, Enno R., and others

Radio practice. various p. il. diagrs. O [c.'27] Chic., Amer. Technical Society, Drexel Ave. & 58th St. $1.50

A practical presentation of radio set building, including simple instructions on "trouble shooting" and maintenance.

Hale, Edward Everett

The man without a country; il. by Milo Winter. 127p. il. (pt. col.) O [c.'27] Chic., A. Whitman $1 bxd.

Hamilton, Marton Ethel

The ultimate lover, and other poems. 72p. D c. Chic., P. Covici bds. $2

Harris, Charles, D.D.

First steps in the philosophy of religion. 154p. (bibl.) D '27 Milwaukee, Morehouse $1.50

Dafrose, Sister M.

A laboratory notebook in biology; with biographical notes on Catholic biologists. 117p. diagrs. Q c. N. Y., Benziger Bros. pap. 66 c.

Goddard, Eunice Rathbone

Women's costume in French texts of the eleventh and twelfth centuries. 268p. (18p. bibl.) il. O '27 Balt., Johns Hopkins Press pap. $1.25

Harry, Joseph Edward

Dog and dogs. 325p. D [c.'27] N. Y., J. H. Sears $2.50
The story of man's constant companion.

Hart, Colonel F. W.

Abraham Lincoln; the great commoner, the sublime emancipator. 274p. front. (por.) D [c. '27] Pasadena, Cal., Star-News Pub. Co. $2.25

Hart, Joseph Kinmont

Inside experience [introd. by John Dewey]. 313p. D c. N. Y., Longmans $2.50
A naturalistic philosophy of life and the modern world.

Herford, C. H., and Simpson, Percy, eds.

Ben Jonson; v. 3. 624p. front. (por.) O '27 N. Y., Oxford $7

Hoffman, W. D.

The man from El Paso. various p. D (Copyright fiction) '27 N. Y., Burt 75c.

Hood, Alice Watkins

And the new earth. 214p. D c. Balt., [Author, 1231 N. Calvert St.] bds. $2
In which philosophic religion is held out as the hope of the world.

Horton, George

Recollections grave and gay. 331p. il. O [c.'27] Ind., Bobbs-Merrill $4
A collection of entertaining stories and anecdotes drawn from the author's experience as U. S. Consul in Mediterranean cities.

Howe, Edgar Watson

Daily notes of a trip around the world. 309p. O c. N. Y., Minton, Balch $3.50
First published in 1907, and long out of print.

Hughes, Glenn, and Iwasaki, Yozan T.

Three women poets of modern Japan; a book of translations. D (Univ. of Wash. chapbk's, no. 9) c. Seattle, Wash., Univ. of Wash. Bk. Store pap. 65 c.
Besides verse, the book includes a short essay on Japanese poetry, together with bibliographical notes on the three poets.

Huntington, Ellsworth, and Whitney, Leon F.

The builders of America. 382p. (9p. bibl.) il. diagrs. O c. N. Y., Wm. Morrow $3.50
A consideration of the social, political and economic problems confronting America because of the differing birth-rates of various types and classes.

Hutchinson, Veronica Somerville, ed.

Fireside stories; il. by Lois Lenski. 150p. il. (pt. col.) O c. N. Y., Minton, Balch $2.50
Fifteen stories to delight very little children.

Huxley, Aldous Leonard

Antic hay [new ed.]. 350p. D [c.'23] N. Y., Doran $2.50

Hyde, Fillmore

The Ritz Carltons; il. by Rea Irvin. 157p. D c. N. Y., Macy-Masius bds. $2
The private life of a "simply swell" American family.

Hyslop, Theodore M.

Mental handicaps in golf. 108p. S '27 Balt., Williams & Wilkins $1.50

Kandel, Isaac Leon, ed.

Educational yearbook of the International Institute of Teachers College, Columbia University, 1926. 611p. (bibls.) D c. N. Y., Macmillan $3.50

Kennedy, Margaret [Mrs. David Davis]

The ladies of Lyndon. various p. D (Copyright fiction) '27 N. Y., Burt 75 c.

Kimber, Hugh

San fairy Ann (Ça ne fait rien). 321p. D [c.'27] N. Y., J. H. Sears $2
A love story of the Great War.

Krupp, Nahami

Tides to the moon. 66p. S c. Chic., P. Covici bds. $2
Lyrical poems on introspective subjects.

Lassalle, Ferdinand Johann Gottlieb

Speeches. 94p. D (Voices of revolt, v. 3) [c.'27] N. Y., Internat'l Publishers bds. 50 c.
The biographical introduction is by Jakob Altmaier.

Le Brun, Mme. Marie Louise Elizabeth Vigée

The memoirs of Mme. Elizabeth Louise Vigée-Le Brun, 1755-1789; tr. by Gerard Shelley. 217p. il. O [n.d.] N. Y., Doran bds. $6 bxd.
Famous portrait-painter of 17th century France, Mme. Vigée-Le Brun gives an intimate colorful picture of life in the world of fashion and letters.

Lenski, Lois Lenore

Skipping village; il. by the author. 179p. il. (pt. col.) Q c. N. Y., Stokes $2.50
A lively story for children about a genial family in a town of not so very long ago.

Lewis, Edwin

A manual of Christian beliefs. 162p. (4p. bibl.) D c. N. Y., Scribner $1.50

Hawley, Edith
Dietary scales and standards for measuring a family's nutritive needs. 32p. (2p. bibl.) diagrs. O (U. S. Dept. of Agric., technical bull. no. 8) '27 Wash., D. C., Gov't Pr. Off.; Sup't of Doc. pap. 5 c.

Hayes, Herbert K., and Garber, Ralph J.
Breeding crop plants; 2nd ed. 438p. il. O '27 N. Y., McGraw-Hill $4

Johnson, Frederick G.
The minstrelettes; a ready made first-part for ladies' minstrels. 18p. D c. '27 N. Y., Fitzgerald Pub. Corp. pap. 35 c.

Kurtz, Charles Mears
Track and turnout engineering [rev. and enl. ed.] 466p. il. diagrs. [c.'27] N .Y., Simmons-Boardman $5

Lobingier, John Leslie
Our church; a course of study for young people of the high-school age. 129p. (bibls.) D (Univ. of Chic. pub'ns in religious educ., constructive studies) [c.'27] Chic., Univ. of Chic. Press pap. 75 c.

Lieber, Maxim, and Williams, Blanche Colton, eds.
Great stories of all nations. 1133p. O c. N. Y., Brentano's $5
An anthology of one hundred and sixty complete short stories from the literatures of all periods and countries.

Liebknecht, Karl Paul
Speeches. 93p. D (Voices of revolt, v. 4) [c.'27] N. Y., Internat'l Publishers bds. 50 c.
With an introductory biographical sketch by Willi Munzenberg.

Lincoln, Edward Andrews
Beginnings in educational measurement; 2nd ed. rev. 159p. (3p. bibl.) diagrs. D (Lippincott's educ. guides [c.'24-'27] Phil., Lippincott $1.60

Lincoln, Natalie Sumner
The missing initial. 290p. D (Copyright fiction) [c.'25] N. Y., Burt 75 c.

Lockhart, W. S.
The ministry of worship; a study of the need, psychology and technique of worship. 212p. D (Church life foundation ser.) c. St. Louis, Christian Bd. of Pub. $1.50

Low, Ruth Irma
Mary O'Gorman. 247p. D [c.'27] Phil., H. L. Kilner, 1708 Market St. $2
A small New England town is setting for the story of plucky Mary who supports the family by working in a woolen mill and finally wins the happiness she deserves.

McCormack, Nancy Cox
Pleasant days in Spain. 298p. il. O [c.'27] N. Y., J. H. Sears bds. $3.50
The beauties of Spain seen thru the eyes of a noted sculptress.

McElroy, Margaret J., and Younge, Jessica O.
The squirrel tree. 94p. il. (col.) D [c.'27] N. Y., Amer. Bk. 48 c.
A reader for young children.

MacGrath, Harold
The Cellini plaque. 252p. D (Popular copyrights) [c.'25] N. Y., Grosset 75 c.

McKinley, Albert Edward, and others
World history to-day. 859p. (bibls.) il. (pt. col.) maps (pt. col.) D [c.'27] N. Y., Amer. Bk. Co. $1.92

Maeterlinck, Maurice
The life of the white ant; tr. by Alfred Sutro. 238p. (7p. bibl.) D c. N. Y., Dodd, Mead $2.50
A companion book to Maeterlinck's "Life of the Bee."

Mahaney, C. K.
The religious mind. 236p. (4p. bibl.) D c. N. Y., Macmillan $2
A psychological study of religious experience.

Marat, Jean Paul
Writings. 78p. D (Voices of revolt, v. 2) [c.'27] N. Y., Internat'l Publishers bds. 50 c.
Including as an introduction a biographical sketch of Marat by Paul Friedländer.

Marsh, George Tracy
Men marooned. 314p. D (Copyright fiction) [c.'25] N. Y., Burt 75 c.

Martin, Edward Sandford
What's ahead and meanwhile. 299p. nar. D '27 c.'20-'27 N. Y., Harper bds. $2.50
A well-known essayist discourses on all manner of things from religion, education and international affairs to living in the country, girls and old age.

Minnigerode, Meade
Certain rich men. 221p. (2p. bibl.) il. O '27 c.'26, '27 N. Y., Putnam $3.50
Biographical sketches of Stephen Girard, John Jacob Astor, Jay Cooke, Daniel Drew, Cornelius Vanderbilt, Jay Gould and Jim Fisk—all of whom exerted considerable influence on the political and social life of their time.

Montgomery, Lucy Maud [Mrs. Evan Macdonald]
Emily climbs. 312p. front. (col.) D (Copyright fiction) [c.'25] N. Y., Burt 75 c.

Murray, Alexander Henry Hallam, and others
Sketches on the old road through France to Florence. 349p. il. (pt. col.) map O '27 N. Y., Dutton bds. $5
A cheaper edition of a book first published in 1904.

Neilson, Francis
The queen of Nectaria; a fantasy in four acts. 123p. D c. N. Y., Viking Press bds. $1.50

Nichols, Egbert Ray, ed.
Intercollegiate debates; v. 8. 465p. D [c.'27] N. Y., Noble and Noble $2.50
A year book of college debating.

Noel, Captain John
The story of Everest. 272p. il. O c. Bost., Little, Brown $4
The adventures experienced during two epic attempts to climb Mount Everest.

Norton, Sybil (Mrs. John Cournos)
The Winthrops. 349p. D c. N. Y., Brentano's $2.50
The havoc wrought in a New England home by the good intentions of Mrs. Winthrop, "a good woman."

Nutting, Herbert Chester
Ad Alpes; a tale of Roman life. 298p. il. map D (Lake classical ser.) [c.'27] Chic., Scott, Foresman $1.20

Mann, Dorothea Lawrance
Ellen Glasgow. 42p. (1p. bibl.) front. (por.) D c. Garden City, N. Y., Doubleday pap. 10 c.

Meehan, Michael Joseph, and Herron, Connie Robert
Travel routes and costs in Caribbean countries. 44p. O (U. S. Dept. of Commerce; trade inform. bull. no. 491) '27 Wash., D. C., Gov't Pr. Off.; Supt. of Doc. apply

Mitchell, George A., and Staebner, Frederic E.
Spray irrigation in the eastern states. 26p. il. diagrs. O (U. S. Dept. of Agric., farmers' bull. no. 1529) '27 Wash., D. C., Gov't Pr. Off.; Supt. of Doc. pap. 5 c.

Neuberg, Maurice J.
Right living: ser. II; teacher's manual. 127p. (bibls.) D (Univ. of Chic. pub'ns in religious educ.; constructive studies) [c.'27] Chic., Univ. of Chic. Press pap. 75 c.

Oppenheim, Edward Phillips
Gabriel Samara, peacemaker. 323p. D (Copyright fiction) [c.'25] N. Y., Burt 75 c.

Overton, Grant, ed.
Cream of the jug. 336p. D c. N. Y., Harper bds. $2
An anthology of humorous stories, including tales by P. G. Wodehouse, Ring Lardner, H. C. Witwer, F. Scott Fitzgerald and other favorites.

Parker, B., and Parker, N.
The 'trocious twins at the sea. no p. il. (pt. col.) obl. O [n. d.] [N. Y., Stokes] bds. $3
A book of verse and animal pictures, for children.

Peixotto, Ernest Clifford
Romantic California; il. by the author; new and enl. ed. 288p. O '27 c.'10-'27 N. Y., Scribner $3

Percival, MacIver
The walnut collector. 309p. il. diagrs. D (Collector's ser.) '27 N. Y., Dodd, Mead $3
Dealing with English furniture made between 1660 and 1730 of walnut and similar woods.

Pettit, E. [Mrs. Arthur Somers Roche]
Move over. 355p. D [c.'27] N. Y., J. H. Sears $2.50
A novel satirizing the ways of "our better classes."

Phelps, William Lyon
Twentieth century American novels. 28p. (bibl.) S (Reading with a purpose) c. Chic., Amer. Lib. Ass'n 50 c.; pap. 35 c.

Pope, Paul Russel
A German reader for beginners. 158p. il. map (col.) D [c.'27] N. Y., Holt $1.35

Plato
Plato selections; ed. by Raphael Demos. 486p. (bibl.) S (Modern student's lib.) [c.'27] N. Y., Scribner $1

Pound, Ezra Loomis
Antheil; and the treatise on harmony. 150p. D c. Chic., P. Covici $2
The author has endeavored to explain the idea of the composer and to create a whole novel system of harmony.

Pratt, Henry Sherring
A laboratory course in general zoölogy; a guide to the dissection and comparative study of animals. 254p. D [c.'27] Bost., Ginn $1.72
A revised edition of the author's "Course in Invertebrate Zoölogy," to which have been added the two dissections, simplified, of the perch and frog from his "Course in Vertebrate Zoölogy."

Prescott, Frederick Clarke
Poetry and myth. 190p. (bibl. footnotes) D [c.'27] N. Y., Macmillan $2
An interpretative approach to poetry.

Read, George Willis
A pioneer of 1850; ed. by Georgia Willis Read; il. from old prints. 211p. (9p. bibl.) map O c. Bost., Little, Brown $3.50
The author, a young physician, records a journey made by him in the spring of 1850 from Independence, Missouri, to the gold fields of California, and also gives an account of a voyage from New York to California, via Panama, in 1862. The book is edited by his daughter.

Reed, John
Daughter of the revolution, and other stories; ed. with introd. by Floyd Dell. 175p. S [c.'27] N. Y., Vanguard Press 50 c.
Stories written in 1912-1916, together with some colorful fragments from Reed's journalism.

Reeve, Arthur Benjamin
Craig Kennedy on the farm. 359p. D (Popular copyrights) [c.'25] N. Y., Grosset 75 c.

Rhys, Grace Little [Mrs. Ernest Rhys], comp.
A Celtic anthology. 351p. D [n. d.] N. Y., Crowell $1.75
Representative Irish, Welsh, and Scottish verse from earliest times to the present.

Ring, Barbra
The tomboy cousin; tr. by J. L. Ethel Aspinall. 167p. il. (col. front.) O c. N. Y., Stokes $1.50
The adventures of a Norwegian city cousin and a country cousin who go to Denmark to visit their grandmother.

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The Chinese rug book. 84p. il. D c. N. Y., Stokes $3.50
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Speeches; with a biographical sketch. 93p. (bibl. footnotes) D (Voices of revolt, v. 1) [c.'27] N. Y., Internat'l Publishers bds. 50 c.
First volume of a series that will include the outstanding utterances of famous revolutionary leaders.

Robinson, Howard
A history of Great Britain. 960p. (bibls.) il. maps (pt. col.) O [c.'27] Bost., Houghton $4.25

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What I know about you; introd. by George A. Dorsey. 127p. D [c.'27] N. Y., J. H. Sears bds. $1.75
Revelation of a novelist's idea of the ways of human nature.

Rockey, Howard
Limelight. 320p. D [c.'27] Phil., Macrae Smith $2
A romance of the stage telling of the struggles of an American girl to gain the limelight in opera.

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The preparation of a long term financial program. 28p. O '27 N. Y., Municipal Administration Service, 261 B'way pap. 25 c.

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A story for young people, of the personality and the precepts of Martin Luther.

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The romantic adventures of a modern mannequin, her three admirers—and a mysterious stranger.

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The king of the Golden River, or, The black brothers; il. by Elizabeth M. Fisher. 125p. il. (col.) O [c.'27] Chic., A. Whitman $1 bxd.

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Scaramouche; ed. by Max J. Herzberg. 459p. S (Riverside literature ser.) [c.'27] Bost., Houghton 92 c.

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Previously published as part of The Workers' Bookshelf and now included in the new series known as The World Today Bookshelf.

Schelling, Felix Emmanuel
English literature during the lifetime of Shakespeare; rev. ed. 507p. (bibls.) front. O [c.'27] N. Y., Holt $3

Scott, Michael
Tom Cringle's log; il. by Mead Schaeffer [introd. by William McFee]. 395p. il. (col.) O '27 N. Y., Dodd, Mead $3.50

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Singmaster, Elsie [Mrs. Harold Lewars]
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Ye gods and little fishes. 328p. D c. N. Y., Dodd, Mead bds. $2.50
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Laboratory manual of general inorganic chemistry. 198p. diagrs. O [c.'27] Bost., Ginn $1.20

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The improvement of college marking systems. 95p. (2p. bibl.) diagrs. O (Teachers college, contribs. to educ., no. 252) '27 N. Y., Teachers College, Columbia Univ. $1.50

Stanford, Alfred
Navigator. 319p. front. (por.) O c. N. Y., Wm. Morrow $2.50
A story of Nathaniel Bowditch, an important Salem navigator of the 18th century.

Stewart, Alfred Walter
Recent advances in organic chemistry; 2 v.; 5th ed. 401p.; 396p. O '27 N. Y., Longmans v. 1, $7.50; v. 2, $6.75
Issued in two volumes for the first time.

Stewart, George
God and pain. 130p. D [c.'27] N. Y., Doran $1.35
A discussion of human suffering by the minister of the Madison Avenue Presbyterian Church, New York.

Stilz, Eva M.
God's care of mankind; fifth book [pupil's text]. 69p. il. D (Religious educ. texts for weekday schools) [c.'27] Phil., United Lutheran Pub'n House 50 c.

God's care of mankind; fifth book [teacher's manual]. 109p. il. D (Religious educ. texts for weekday schools) [c.'27] Phil., United Lutheran Pub'n House 75 c.

Shannon, John Hastings, comp.
Used-car markets of foreign countries; based on reports of consular officers of the Department of State and overseas representatives of the Department of Commerce. 16p. O (U. S. Dept. of Commerce; trade inform. bull. no. 492) '27 Wash., D. C., Gov't Pr. Off.; Supt. of Doc. apply

Shute, Sally
Ragging Bob; a play in two acts. 22p. D c.'27 N. Y., Fitzgerald Pub. Corp. pap. 35 c.

Snyder, Thomas E.
Defects in timber caused by insects. 46p. (2p. bibl.) il. O (U. S. Dept. of Agric. bull. no. 1490) '27 Wash., D. C., Gov't Pr. Off.; Supt. of Doc. pap. 15 c.

Stokes, G. Vernon, and Parker, B.
Blobbs at the fair. no p. il. (pt. col.) Q [n. d.] [N. Y., Stokes] bds. $3
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Sutphen, William Gilbert Van Tassel
King's champion. 360p. D c. N. Y., Harper $2
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Taussig, Frank William
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Taylor, Griffith
Environment and race; a study of evolution, migration, settlement and status of the races of man. 370p. il. maps. diagrs. O '27 N. Y., Oxford $6.50

Thomson, Lord
Air facts and problems. 255p. D '27 N. Y., Doran $2.50
The author is a retired British army officer, a member of the Labor party, and an authority on aviation.

Thwing, Eugene
Unto the least; adventures on the road to greatness. 182p. D [c. '27] N. Y., Doran $1.35
This book was incorrectly listed in the September 17th issue.

Toksvig, Signe
The last devil. 306p. D c. N. Y., John Day $2
The middle ages and the 20th century mingle in a story dealing with the mysterious Basque country.

Tomlinson, H. M.
The foreshore of England, or, Under the Red Ensign. 195p. O [n. d.] N. Y., Harper $3
A voyage around England with the tang of the sea in it.

Tracy, Louis
The wings of the morning; il. by Mead Schaeffer. 319p. il. (col.) O ['27] N. Y., Doran $2.50
Formerly a Clode publication.

Turner, Walter James
Beethoven: the search for reality. 343p. il. O '27 N. Y., Doran $6
An account of the quixotic life, the personal charm, and the genius which motivated this leader in the music world.

Vance, Louis Joseph
They call it love. 316p. D '27 c. '26, '27 Phil., Lippincott $2
A modern girl's quest for romance in New York.

Van Dyke, Henry
Works: Sylvanora ed., 10 v. various p. fronts. D '27 c. '94-'27 N. Y., Scribner $1 ea.
Van Dyke himself calls it "an edition of economy," intended to reduce the High Cost of Reading.

Verder, D. H.
A book of lyrics. 104p. D '27 N. Y., Nelson $1.50

Vilas, Faith Van Valkenburgh
The maker of souls; an oriental phantasy in two acts and a prologue with musical concurrence; 2nd ed. 52p. il. D [c. '24, '27] N. Y., Reader Pub'ns, 295 Lafayette St. bds. $1

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Ultra-violet tales. 160p. D c. N. Y., Macmillan $2
Short stories dealing with high passion, strange events, and supernatural phenomena.

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Industrial combinations and public policy. 350p. (bibls.) diagrs. D [c. '27] Bost., Houghton $2.50
A study of combination, competition and the common welfare.

Wharton, Mrs. Edith Newbold Jones
Italian backgrounds; il. by E. C. Peixotto [new ed.]. 214p. O '27 c. '05 N. Y., Scribner $3.50

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The city manager. 372p. (4p. bibl.) il. O (Social science studies, no. 9) [c. '27] Chic., Univ. of Chic. Press $3
City government seen thru a study of the managers of six fairly typical American cities—Cleveland, Cincinnati, Kansas City, Pasadena, Dayton and Berkeley.

Wilhelm, Leila Maude
With scissors and paste. 122p. il. (col. front.) diagrs. S (Work and play b'ks) c. N. Y., Macmillan $1.75
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The wall of glass. 384p. D [n. d.] N. Y., Doran $2.50
An English novel of love, work, play, and politics.

Stephenson, George M.
The founding of the Augustana synod, 1850-1860. 160p. (bibl. footnotes) D c. Rock Island, Ill., Augustana Bk. Concern $1; pap. 75 c.

Svensen, Carl Lars
Drafting for engineers. 374p. il. diagrs. O '27 N. Y., Van Nostrand $2.75

Tarbell, Martha
Teachers' guide to the International Sunday School lessons improved uniform course for 1928. 448p. il., map O [c. '27] N. Y., Revell $1.90

Thompson, Mrs. Deal
The old maid's plea; an entertainment in one scene. 17p. D c. '27 N. Y., Fitzgerald Pub. Corp. pap. 35 c.

Weaver, John E., and Bruner, William E.
Root development of vegetable crops. 351p. il. O '27 N. Y., McGraw-Hill $4

Williams, B. W.
The joke of Christianizing China. 60p. D (Eckler large type ser.) D c. N. Y., Peter Eckler Pub. Co., 20 Vesey St. pap. 50 c.

Wolfe, Archibald John
Terminology in international commerce; a manual of trade terms and abbreviations in foreign commerce for the use of American exporters and importers. 82p. D [c. '27] N. Y., Exporters Encyclopedia Corp., 20 Vesey St. $1 25

Willson, Beckles, i.e. Henry Beckles
The Paris embassy, 1815-1920. 368p. il. O ['27] N. Y., Stokes $5
The record of a century of diplomacy between France and Great Britain.

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Life of William Blake [lim. ed.]. 397p. (bibl.) il. Q '27 [N. Y., Random House, 20 E. 57th St.] bds. $18

Wyndham, Horace Cowley
Crimes in high life. 322p. il. O '27 N. Y., Dodd, Mead bds. $5
Some famous cases that have stirred society in their day; selected primarily for their diversity of interest and because they reveal some distinctive mood of the social period in which they occurred.

Young, Stark
The theater. 182p. S (Modern readers' b'kshelf) [c. '27] N. Y., Doran $1.50
A survey of modern drama designed to make playgoing more of a joy to the average man.

Zweig, Stefan
Conflicts; tr. by Eden Paul and Cedar Paul. 297p. D c. N. Y., Viking Press $2.50
Three tales by a Viennese writer: Four-and-Twenty Hours in a Woman's Life; A Failing Heart; Episode in the Early Life of Privy Councillor D.

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Move over. Pettit, E. $2.50 *J. H. Sears*
Murder of Roger Ackroyd, The. Christie, A. 75c. *Grosset*
Mystery of Castle Pierrefitte. Foa, E. $2 *Longmans*
Navigator. Stanford, A. $2.50 *Wm. Morrow*
Oriental and character dances. Frost, H. $3 *A. S. Barnes*
Our great experiment in democracy. Becker, F. L. $3 *Harper*
Pages from my life. Chaliapine, F. I. $5 *Harper*
Paris embassy, The. Willson, B. $5 *Stokes*
Passenger to Teheran. Sackville-West, V. $4 *Doran*
Peter. Foakes-Jackson, F. $2.50 *Doran*
Piece bag book, The. Blauvelt, A. $1.60 *Macmillan*
Pioneer of 1850, A. Read, G. W. $3.50 *Little, Brown*
Plato selections. $1 *Scribner*
Pleasant days in Spain. McCormack, N. C. $3.50 *J. H. Sears*
Poetry and myth. Prescott, F. C. $2 *Macmillan*
Political myths and economic realities. Delaisi, F. $4 *Viking Press*
Problems in banking. Chapman, J. M. $4.50 *Ronald*
Queen of Nectaria, The. Neilson, F. $1.50 *Viking Press*
Radio practice. Haan, E. R. $1.50 *Amer. Technical Society*
Readings in trade unionism. Saposs, D. J. $2.40 Macmillan
Recent advances in organic chemistry. Stewart, A. W. $7.50; $6.50 *Longmans*
Recollections grave and gay. Horton, G. $4 *Bobbs-Merrill*

Religious mind, The. Mahoney, C. K. $2 *Macmillan*
Ritz Carltons, The. Hyde, F. $2 *Macy-Masius*
Rodomont. Bedford-Jones, H. 75c. *Burt*
Romantic California. Peixotto, E. C. $3 *Scribner*
Samadhi. Comfort, W. L. $2.50 *Houghton*
San fairy Ann. Kimber, H. $2 *J. H. Sears*
Scaramouche. Sabatini, R. 92c. *Houghton*
Sea escapes and adventures. Dorling, H. T. $4 Stokes
Secret of Scared Acres, The. Gilmore, M. J. $1.50 *Lothrop*
Secrets of effective living. Gilkey, J. G. $1.75 *Macmillan*
Senior mathematics. Breslich, E. $1.50 *Univ. of Chic. Press*
Shadow of the rock, The. Gifford, O. P. $1.25 *Revell*
Shaping of English literature. Cruse, A. $3.50 *Crowell*
Sheehan (Canon). Boyle, F. $1 *P. J. Kenedy*
Sketches on the old road through France to Florence. Murray, A. H. $5 *Dutton*
Skipping village. Lenski, L. L. $2.50 *Stokes*
Speeches. Lassalle, F. J. 50c. *Internat'l Publishers*
Speeches. Liebknecht, K. P. 50c. *Internat'l Publishers*
Speeches. Robespierre, M. M. I. 50c. *Internat'l Publishers*
Squirrel tree, The. McElroy, M. 48c. *Amer. Bk.*
Stained glass tours. Sherill, C. H. $4 *Dodd, Mead*
Starvel Hollow tragedy, The. Crofts, F. W. $2 *Harper*
Story of Everest, The. Noe, J. $4 *Little, Brown*
Story of geology, The. Benson, A. L. $4 *Cosmopolitan Bk.*
Theater, The. Young, S. $1.50 *Doran*
They call it love. Vance, L. J. $2 *Lippincott*
Three women poets of modern Japan. Hughes, G. 65c. *Univ. of Wash. Bk. Store*
Tides to the moon. Krupp, N. $2 *P. Covici*
Tom Cringle's log. Scott, M. $3.50 *Dodd, Mead*
Tomboy cousin, The. Ring, B. $1.50 *Stokes*
Transition. Durant, W. $3 *Simon & Schuster*
'Trocious twins at the sea, The. Parker, B. $3 *Stokes*
Twentieth century American novels. Phelps, W. L. 50c.; 35c. *Amer. Lib. Ass'n*
Ultimate lover, The. Hamilton, M. E. $2 *P. Covici*
Ultra-violet tales. Villa, S. $2 *Macmillan*
Unknown quantity, The. Dell, E. M. 75c. *Burt*
Unmarried father, An. Dell, F. $2 *Doran*
Unto the least. Thwing, E. $1.35 *Doran*
Wall of glass, The. Williams-Ellis, A. $2.50 *Doran*
Walnut collector, The. Percival, M. $3 *Dodd, Mead*
Waterways of westward wandering. Freeman, L. R. $3.50 *Dodd, Mead*
What I know about you. Roche, A. S. $1.75 *J. H. Sears*
What's ahead and meanwhile. Martin, E. S. $2.50 *Harper*
Wildwood fables. Guiterman, A. $2 *Dutton*
Wings of the morning, The. Tracy, L. $2.50 *Doran*
Winthrops, The. Norton, S. $2.50 *Brentano's*
With scissors and paste. Wilhelm, L. M. $1.75 *Macmillan*
Works. Van Dyke, H. $1 ea. *Scribner*
World history to-day. McKinley, A. E. $1.92 *Amer. Bk. Co.*
Writings. Marat, J. P. 50c. *Internat'l Publishers*
Ye gods and little fishes. Slocum, E. E. $2.50 *Dodd, Mead*

The Field of Old and Rare Books and Weekly Book Exchange

CURRENT RARE BOOK NOTES

Frederick M. Hopkins

LITTLE, BROWN & COMPANY have announced that Dr. A. S. W. Rosenbach's "Books and Bidders" will be published on October 28. The limited edition has already been exhausted.

DR. CHARLES BURNEY'S "Continental Travels, 1770-1772," compiled from his "Journals" and other sources by C. Howard Glover, will shortly be published by Blackie of London. No English editions have been published since the eighteenth century of the two "Journals."

"THE Correspondence of King George III of England from 1760 to December, 1783," which Sir John Fortesque is editing from the original papers preserved at Windsor Castle, will fill six volumes. The first two, covering the period 1760-1773, will be published this month by Macmillan of London.

LEWIS MELVILLE, 37 Wyndham Street, St. Marylebone, London, W. 1, is engaged upon a new edition of the Journal of Thomas Raikes, 1777-1848, the banker and dandy, the friend of Beau Brummell and the correspondent of Wellington, which was published in 1856-7. Mr. Melville is eager to get in touch with anyone who can tell him of the whereabouts of the manuscript of the Journal or any unpublished letters by or to Raikes.

A SMALL exhibition of the work of Thomas M. Cleland is now on view in the rooms of Pynson Printers. It offers a variety of pages from a book on his work which is to be published next spring, and covers with representative examples his book illustration, advertising designs, title pages, etc. An appreciation of the essential of a subject guides him in its treatment, as it always and everywhere has guided the essentially artistic mind.

MODERN first editions, publications of the Nonesuch Press, standard sets, and choice miscellaneous books, from the libraries of Henry G. Diefenbach of this city, Mrs. James F. Kavanagh of Brooklyn, and Mrs. L. M. Christesen of Jamaica Plains, Mass., with additions, will be sold at the first sale of the season at the Anderson Galleries on October 4. The books will go on exhibition on October 1.

Auction Calendar

Tuesday afternoon, October 4th, at 2 o'clock. Modern first editions, Nonesuch Press publications, standard sets, etc., from the libraries of Henry G. Diefenbach of New York, Mrs. James F. Kavanagh of Brooklyn, Mrs. L. M. Christesen of Jamaica Plain, Mass., and oehers. (Items 296.) The Anderson Galleries, 489 Park Ave., New York City.

Catalogs Received

Americana, anthropology, folklore, philosophy, psychology and new thought, Greece and Rome, Orientalia, etc. (No. 15; Items 1920.) Dauber & Pine Bookshops, Inc., 66 Fifth Ave., New York City.

Americana and other rare and out-of-print books. (Items 1549.) Illinois Book Exchange, 337 West Madison St., Chicago, Ill.

Books acquired by the purchase of a large general library. Walter M. Hill, 25 East Washington St., Chicago, Ill.

First editions. (No. 17; Items 520.) Elkin Mathews, Ltd., 4a Cork St., London, W. 1, England.

History, travels, adventures, and other interesting items, local and transcontinental. (No. 973; Items 591.) C. F. Libbie & Co., 3 Hamilton Place, Boston, Mass.

Illustrierte Bücher, Berolinensien, Calendar und Almanache Stammbücher. (No. 14; Items 809.) Heinrich Rosenberg, Xantener Strasse 4, Berlin, W. 15, Germany.

Rare and out-of-print books. (Items 1549.) Illinois Book Exchange, 337 West Madison St., Chicago, Ill.

Rare and choice books and Americana. (No. 178; Items 440.) The Arthur H. Clark Co., 4027 Prospect Ave., Cleveland, O.

Sets—first editions and choice books. (Items 376.) Argosy Bookstore, 45 Fourth Ave., New York City.

Bookmaking

A Monthly Department With Directory of Manufacturing Firms

What About "Better Book-Making"?

Elmer Adler

THE answer to any form of a request for the reasons why we do not make more "better books" must always have the same basis, viz, there will be more production of a higher standard whenever more individuals have higher standards. Unquestionably, this statement may be as aptly applied to any field of endeavor where design and craftsmanship are necessary. But it is doubly desirable that there be a clear visioned appreciation of its application to book production because of the divided responsibility now existing.

It must be recognized that the present tendency of the publishers is to place the actual making of books in independent and self-operated plants. The result of this separation of the promotion and selling from the manufacturing is toward greater concentration and increased efficiency in production plants, but at the sacrifice of the art.

Because the publisher created and maintains this condition, his share of the responsibility is the greater. But our quarrel is not so much with the situation as with the manner in which it is directed. There would be enough benefits if more intelligence were put into the design and execution of books, but the great difficulty is that both the publisher and the maker are too often ignorant of standards of good books. And just now, instead of studying the traditions of good book-making, one is busily occupied in trying to discover what operation can most easily be cut out with least likelihood of detection, while the other is hunting out the producer most willing to make concessions in standards of workmanship and price. With a few conspicuous exceptions, neither is definitely seeking standards in design and workmanship. The head of a large plant devoted to book-making recently visited a small plant where there was an obvious interest in better books. "We have the greatest admiration," he said, "for the work you are doing here, especially for your ability to get publishers to put out better books. We have never been able to do it." "But," he was asked, "have you ever gone ahead on your own initiative to produce a better designed and better made book to show the publisher what you really can do?" No, he had never done that—never thought of it—and really, if all must be said, very likely could not do it.

An investigator in the publishing field might be astonished to find that the average house is only incidentally interested in the design and production of its books. There may be much enthusiasm over the literary content, and cleverness shown in the promotion of sales with blurbs and jacket designs, and a display of ability in keeping happy relations with authors—but with perhaps no one in the production department able to recognize even the names of some of the great designers in the annals of book-making. One man who was in charge of the book production, with a service record of over thirty-seven years, spoke of a certain designer of type (without knowing him as a designer of books) as "Bordoni." A member of a publishing house boasting of a century of printing tradition was showing a number of recent books, some pitifully lacking any evidence of a knowledge of good book-making. He was asked, "What effort is made to pass on to those now in charge of production, any of the benefits and legacies of a hundred years' experience?" "Nothing consciously," was the answer. And the assumption was that just to be permitted within the walls, with so famous a publishing name on the street side, would automatically endow the average youth suffi-

ciently to direct the production of as simple a thing as a book. And inasmuch as such direction usually consists of checking bids on the setting of a certain number of words to be printed on a specified paper, it permits almost any youth to qualify. The production man in another publishing house stated that whatever the traveling salesmen reported as popular with the trade, was what he wanted to get into his books.

Once in a while, some youth who has been given a job in the production department, instead of the one he had sought in the manuscript-reading, will come to realize that there may be something in the making of books beside the listing of figures. Then he may begin to wonder whether he really is endowed to direct, leaving out the possibility of making a contribution. And well he may doubt, for usually he has an appreciation of literature, an interest in ideas expressed in words, but with no especial attraction to visual mediums of expression, even assuming that he is conscious of them and of their qualities. Thus type, a visual medium of expression, is usually at the mercy of individuals not at all visually minded. To expect a man who lacks visual interest to direct visual work, is to give the leading of an orchestra to a tone deaf man. That it is often attempted we have the books to prove.

A knowledge of the possibilities and limitations of the visual mediums, i. e. the graphic arts, is only one of the three necessary qualifications. Scholarship and craftsmanship and taste are the qualities in their proper order. Altho taste is placed last, it is the most important. But taste is a subtle quality, difficult to describe or to define. To exist, it must be exercised, it cannot be passive or dormant. That is why it follows craftsmanship, for it comes into active being when it is applied. Oddly enough, taste frequently contributes by elimination; to know what to leave out and when to stop is often more important than adding. Bad taste is a misnomer—lacking taste is the proper expression. A person either uses taste or has none.

Scholarship means a knowledge of work that has been done, and of the movements

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that have influenced it. Craftsmanship is the application of knowledge to the immediate job, with infinite patience and attention to detail. Even genius has been defined as ninety-five percent perspiration to five of inspiration.

However, if publishers were to realize the desirability of having well-grounded men to direct the making of their books, such men are hardly to be found. Nor will they be, until the publishers realize some obligation and responsibility for their training.

A few weeks of a carelessly planned course in the New York University will do little more than make clear the necessity for something better. Nor is the reading of several articles in *The Publishers' Weekly,* or elsewhere, any short-cut. The ideal course would be directed by a man who combines in himself the qualities of a good book-maker—scholarship, craftsmanship, and taste—and in addition, a pedagogical interest; a man to the measure of D. B. Updike, if he could be gotten. It would be altogether too much to attempt now an outline of a plan for such a training. But it must begin by making sure that the entrants are of the visual type necessary for proper response.

This course could be subsidized by the different publishers with scholarships, to which they might have the privilege to make appointments. Here is an opportunity for cooperation of the most constructive sort. If the publishers show the interest, plants occupied in the making of books will not be far behind. As soon as manufacturers realize that there is an interest in what can be added to a book, rather than in what can be taken from it, then improvements will appear. And when publishers have done something towards solving the problem of creation, they will find that it lessens the one of distribution. It is much easier to sell an article well designed and carefully made, and it is certainly infinitely more satisfactory to each participant.

There are plenty ready to applaud and reward—let us have more producers of better books.

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Private Presses and the Books They Have Given Us

Will Ransom

III

England in the Nineties

A NUMBER of amazing things occurred in the Eighteen Nineties. Some of them were new and many were old matters garbed in fresh finery but, whichever they were, they found in the spirit of the time an enthusiastic response. New and old, fine or tawdry, well done or mediocre, they commanded attention and the public roused from long lethargy and took notice. Some of those occurrences were important and of far-reaching effect. One, at least, was epochal and that one was causal to our present subject. They called it "the revival of great printing" then; nowadays we say "fine printing" and mean something slightly different, tho the idea is identical. Some authorities date the revival from 1844, when the Chiswick Press rediscovered Caslon types, but the first definitely apparent stirrings of revolution antedated the Nineties by only a few years.

Herbert P. Horne and Selwyn Image gave considerable thought and care to the typography of *The Hobby Horse,* a magazine which first appeared in 1886. Emery Walker contributed an essay on printing to the catalog of the Arts and Crafts exhibition of 1888. And they all talked and talked and talked about the lack of beauty and the need of it (Printing *was* bad in those days). About the same time William Morris made his first definitely practical move by superintending the printing of "The House of the Wolfings" at the Chiswick Press. Because the protest of the insurgent group was directed largely against the characterless type designs then available, a special type was used, based on an old Basel font.


THE SNOW LAY ON THE GROUND.

The snow lay on the ground,
The stars shone bright,
When Christ Our Lord was born
On Christmas night.
Venite, adoremus Dominum.

'Twas Mary, daughter pure
Of Holy Anne,
That brought into this world
The God made man. Venite, adoremus Dominum.

She laid Him in a stall
At Bethlehem;
The ass and oxen shared
The roof with them. Venite, adoremus Dominum.

St. Joseph too was by,
To tend the Child,
To guard Him and protect
His Mother mild. Venite, adoremus Dominum.

The Angels hover'd round,
And sang this song,—
Venite, adoremus
Dominum. Venite, adoremus Dominum.

And then that manger poor
Became a throne
For He Whom Mary bore
Was God the Son. Venite, adoremus Dominum.

O come then, let us join
The heavenly host,
To praise the Father, Son,
And Holy Ghost. Venite, adoremus Dominum.

One Page of a Christmas Carol from the Essex House Press

This was followed, at the same press in 1889 and 1890, by "The Roots of the Mountains" and "Gunnlaug Saga." In the former, tho the same type was used, the page design was changed and shoulder-notes substituted for head-lines. Of the latter, seventy-five copies were run off in order to use up some Whatman paper left over from the former. It was printed in "a black-letter copied from one of Caxton's fonts;" probably the one cut by Vincent Figgins for his Caxton reprints. This was a period of experiment, transition, and preparation.

In the same years, beginning in December, 1899, Morris was working out his own

ideas of type design and on January 31, 1891, the first trial page was printed and the Kelmscott Press was born. Since that press is to have a special chapter, as are also the Doves and the Daniel presses, further detail is omitted here. It may seem illogical not to have led up to this period thru the Daniel Press, most lovable of them all, which had been active since 1845 and importantly from 1880, but it was so peculiarly personal and private that it had no part, at the time, in the revival and can be fairly dealt with only in its own chapter.

William Morris at the Kelmscott Press not only inaugurated a new era—he created it. For present-day knowledge of and interest in private presses (and largely in typography) dates from that press, stimulated by those which immediately followed it (After interest was aroused, we began to inquire if there had ever been such fascinating things before and the search was delightfully rewarded by finding Horace Walpole, Dr. Daniel, and the rest). Morris was well known and highly regarded as a designer of distinction. He was a force in whatever he did and his activities were news. Charles Ricketts was also in the public eye and his early efforts, beginning in 1889, added fuel to the blaze tho the Vale Press, as an entity, was not formed until 1896, the year that Morris died.

The initial production of C. H. St. John Hornby at his Ashendene appeared in 1894, a little later Lucien Pissarro began issuing his delightful Eragny Press volumes, and the Essex House and Pear Tree presses were started, all by 1899. And if we follow the momentum of the Nineties over the turn of the century, we find 1900 ushering in an outstanding figure and a famous achievement, T. J. Cobden-Sanderson and the Doves Press. He, too, requires individual comment, which is to follow.

There is another man who, tho he never maintained a private press, was so closely associated with the movement that he cannot be disregarded. In fact, his contributions to the accomplishments of the period have never been fairly acknowledged. We hear of him in connection with Kelmscott, Vale, Ashendene, and Doves, but always in the background. Yet Emery Walker, commercial printer as he was (and still is), was an inexhaustible source of experience, taste, and enthusiasm from which they all profited.

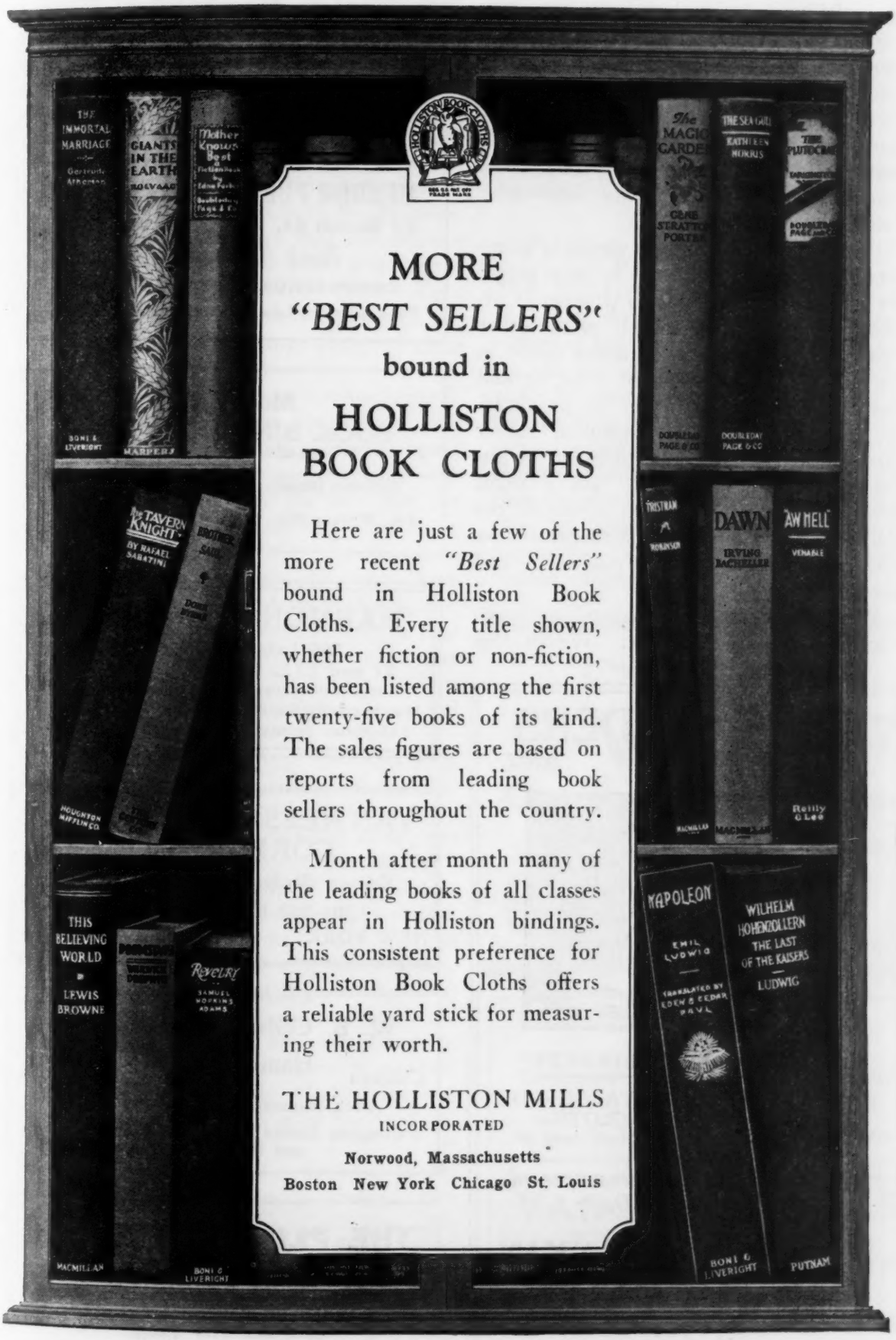
He was a friend and neighbor of Morris in Hammersmith and they were "in daily communication." S. C. Cockerell says that, "tho not concerned with the financial side of the enterprise, he was virtually a partner in the Kelmscott Press from its first beginnings to its end, and no important step was taken without his advice and approval." It was a perfect combination of artist and technician, because both had the same ideal. Just how actively he assisted Charles Ricketts at the Vale Press is a question, but they were certainly in close contact and sympathy. These three men, Morris, Walker, and Ricketts, are authoritatively bracketed as "masters of the revival of great printing."

Mr. Walker also, with Sydney Cockerell associated, later designed the Ashendene type and he alone has credit for the finest type of the period, perhaps of all periods, the Doves. His actual influence can never be measured in concrete quantities, but it is not too much to say that he was the patron saint of those private presses which made history.

So much for the sequence of beginnings. It must be borne in mind that what really happened was a revival of interest in good printing. That would have continued, under any circumstances, but because Morris turned to a private press instead of continuing to have his plans executed at a commercial plant, he added the personal element, always a source of fascination, and created the private press vogue. Not only were his books full of new methods and fresh beauty, but they were delightful. Somewhere he has said that he wanted to produce "jolly books."

The Kelmscott, Vale, and Doves presses were best known in their own time and still retain their importance in perspective. Each has its distinct quality. Morris was pre-eminently a creative artist, with untiring energy and power of accomplishment. Ricketts, on the other hand, was more the aesthete, with "a temperament which was assertively personal and essentially individual." Comparison of the two men can hardly be better phrased than Holbrook Jackson's: "The Kelmscott books not only look as if letter and decoration had grown one out of the other; they look as if

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they could keep on growing. The Vale Press books, on the other hand, have all the supersensitiveness of things which have been deliberately made according to a fastidious tho eclectic taste and a strict formula. It is the difference between naturalness and refinement." After these two, quiet and serene, comes Cobden-Sanderson, philosopher and mystic, with a cosmic vision comprehensive enough to resolve illimitable complexity into utter simplicity.

Perhaps the Vale Press deserves more detailed consideration than is here given, yet there is a question as to whether it affected typography as strongly as the other two. Mr. Ricketts was an active factor in the revival, but as much for what he said and stood for as for what he produced. His type design was transitional rather than permanent and had little or no influence on later practice. Not a small measure of the recognition accorded the Vale Press was due to the arrangement by which John Lane acted as publisher—and advertiser.

Publicity went hand in hand with accomplishment and response. We of this country would have learned of the English presses much more slowly if the printing trade journals had not reproduced their pages, if John Lane had not advertised Vale and Eragny, and if the typefounders on this side had not reproduced so promptly the Kelmscott types and decorations. But when we did hear of them—well, we were

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grateful and appreciative, even to the extent of buying their books. It is not only possible, but highly probable, that our prompt recognition and patronage more than offset any damage done by piracy.

The Ashendene Press has two periods, coinciding with the divisions of this series, tho it has been in continuous operation since 1894 to the present time and is still active. The first phase, when Mr. Hornby maintained it in his father's residence at Ashendene, Hertfordshire, ran from the inception to about 1901. His own type was not cut until later and the early books were set in Caslon and some of the Fell faces. Very few copies were printed, all reserved for "the family and a narrow circle of close friends"—none was sold.

Akin to the Vale Press in many ways is Lucien Pissarro's Eragny Press, named for the hamlet in Normandy where he spent his boyhood. Close association with Mr. Ricketts is indicated by the fact that for the early books he used the Vale type, which was succeeded then by his own Brook font. Yet, tho he may have been, in a sense, a disciple of Ricketts, Pissarro had a viewpoint of his own, so that Eragny books are charmingly unlike any others. One of their distinctive features is the use of woodcuts printed in several colors, notably well done.

The Essex House Press, established by Laurence Hodson and C. R. Ashbee at the Guild of Handicraft, was something more of a communal than a personal affair, yet it was always a reflection of Mr. Ashbee's viewpoint. It was founded "in the hope to keep living the traditions of good printing that William Morris had revived" and was manned by former employees of the Kelmscott Press. But the presswork, at least in the early volumes, was far from Kelmscott quality. They attempted to secure some of the Kelmscott types but, failing, had recourse to Caslon for the first two years and then used the font designed by Mr. Ashbee.

The Caradoc Press was founded by H. G. Webb about 1900 and is credited with several good books. That and the Dun Emer, later called the Cuala, Press, established by Elizabeth C. Yeats in 1902, will have further consideration in due time.

So there is the nativity, so far as most of us nowadays are concerned, of the private press. There was a new feeling, a fresh vision, to be expressed. The men who inaugurated the era had something to say and they said it magnificently. Not only that, but they produced beauty, always a welcome gift, and expressed it in a most delightful medium. Small wonder that we start our reckoning, going back to the past, enjoying the present, and anticipating the future, from England in the Nineties.

Printing and the Connoisseur

"I FEEL that printing, being an art, can do anything," J. M. Bowles writes in the current *Direct Advertising;* "it can serve both the man in the street and the connoisseur in his library, the former thru a good, simple format in the newspaper he reads, and well designed and illustrated advertisements; and the other thru the work of art in book form which, thru the necessities of the case, it may be impractical to produce in any other than a limited edition."



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Dictionary Making

THE making of dictionaries has always had an honored place in publishing, and America has had reason to be especially proud of the contribution which this country has made to lexicography. Webster, Worcester, Century, Standard have all carried American imprints and American editorial purposes well to the front and into other countries.

The making of a concise dictionary is an art in itself, because in the selection of words the editor must be guided by the user's own interest and not so much by his own personal judgment. A few years ago John C. Winston Company blazed a new trail into the area of the small dictionary with its *Simplified Series,* and this month it has added to that series an "Encyclopedic Edition," a volume of 1,500 pages with 32 colored maps, and selling for $5. The dictionary proper defines 100,000 words and includes in the one alphabet foreign words in common use, Biblical and mythological proper names, common abbreviations, slang expressions, obsolete and archaic words in use in the Bible and by standard authors. The supplementary material includes an index to the alphabets, foreign languages, deaf and dumb alphabet, Morse Code, musical symbols, topographical symbols, weights and measures, a supplement of foreign words and phrases not adopted in general English speech, an index of names and places, phrases and idioms, a Scottish glossary, chronological table, condensed grammar and gazeteer. The general editorship has been in charge of William Dodge Lewis, connected from the beginning with this series of *Simplified Dictionaries,* with the help of Dr. Henry Seidel Canby, editor of the *Saturday Review* of Literature, and Dr. Thomas Kite Brown, Jr., formerly of Haverford College.

One of the oustanding features of the dictionary's planning is the method of using a two line space for the word itself, thus giving it twice the text size and making it easy to catch the eye. The diacritical marks are similar to those in Webster. Derivations are included and much encyclopedic information. The presswork is clear and pleasant to the eye, and the volume is bound in strong blue leatheroid.

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Lectures on Printing and Publishing

COLUMBIA University announces its course in typography to begin on September 28th, conducted by John Clyde Oswald, a well-known authority on typographical and printing matters. The fee for the winter session is $20, section 1 beginning from 11 A. M. to 12:40 P. M. on Thursday, and section 2 from 7:20 P. M. to 9 P. M. Thursday. The course is intended to enable the student to meet the problems arising in business and professional life in connection with printing, publishing, illustrating, engraving and advertising.

The details of the various operations will be discussed only insofar as they will help to provide a working knowledge of the subject and to promote an understanding between publisher and printer. Among the lectures are such subjects as "The History of Printing," "The Preparation of Copy," "Proof Reading and Make-Up," "Typefaces," "Paper and Its Uses," etc.

History of Printing

GRAFTON AND COMPANY of London have announced for early publication, "Printing, A Short History of the Art," edited by R. A. Peddie. The different sections of the book have been contributed by specialists in the history of printing in their various countries.

The American Old Testament

THE typographical planning of a new edition of the Bible is always a difficult problem for any publisher because of the ex tent of the text, but the University of Chicago has faced this problem and successfully met it in its new octavo edition of "The Old Testament: An American Translation." The book consists of 1,700 pages of smooth surface thin paper; the page heading is in italic caps, with the chapter and verse number on the inside corner; the text is printed in continuous paragraphs to facilitate enjoyment of reading; conversation is printed in quotes and in conversational form, poetry in poetical form, and so on, thruout the book.

Setting the Pace

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The Vail-Ballou Press

WHEN, in 1900, S. E. Vail opened a printing office in Cleveland, Ohio, no one could know that in a quarter of a century it would develop into one of the largest presses in the country. For the entire equipment was two linotypes in a fifteen by thirty-two bay space partitioned off in one corner of a printing office. Within a few months, however, an immense job, the composition of an encyclopedia of sixteen volumes, something like forty million ems, was offered the office and the plant was moved to larger quarters in the same building.

The developments now followed along at a fairly swift rate. The office was moved to Coshocton, Ohio, where it went into a new building of its own in 1905. The stock was increased and the corporate name changed to the Vail Company. In 1907 a New York office was established and J. B. Ballou became resident manager for the Eastern trade. In the latter part of 1910 the company bought the plant of the Binghamton Book Manufacturing Company, at Binghamton, N. Y., and a new company called the Vail-Ballou Company was formed to operate this plant. In 1913 it seemed logical to combine the two offices and the Binghamton plant was selected as the survivor. The Ohio plant was moved there and the title of the combined plants became the Vail-Ballou Company. There an edition bindery, equipped with the very latest machinery, was installed in a modern sawtooth one-story brick building in 1923. In 1926 another brick warehouse was built, new bindery machinery was installed and several large printing presses were added to the pressroom making an equipment of fourteen presses running double shifts. The entire plant, comprising about 60,000 square feet of space, is of one-story construction, with ample skylights to augment the usual side window lighting. All departments are served by an intercommunicating telephone system centrally located. The battery of linotypes consists of eight Model 5s, five Model 19s, four Model 25s, a Model 8 and a Model 4. Two shifts daily are employed. Twenty-five readers, copyholders and revisers make up the proofreading force. Altogether nearly a hundred people are employed in the composing room, making a total of 225 for the entire plant.

With such a press and such an efficient battery of employees the Press has been able to live up to its reputation for "three new books daily." Of the total output of new books produced in the United States annually about one out of every eleven comes from the composing room of the Vail-Ballou Press. The output of the electrotype foundry is a thousand plates daily; the binders' output, 8,000 volumes. The pressroom is turning out four million books annually. And the whole thing began in 1900 with two linotypes.

The Book Binders' Convention

THE Employing Book Binders of America have just closed a very successful convention held during the period of the big printing show at Grand Central Palace. The meetings were at the Hotel Roosevelt, Elbridge W. Palmer of the Kingsport Press, presiding, Raymond E. Boyles of New York acting as chairman of the Convention Committee, and Francis E. Grady as Entertainment Committee chairman.

The convention held sessions on three days from September 15th to the 17th, Reports were brought in by many active committees, including the Cost Committee, Educational Committee, Book Sales Promotion Committee, etc. Round tables were conducted by the Library Binders group, of which the chairman is Joseph Ruzicka of Baltimore and by the Edition Binders group, Thomas H. Morrison of Chicago, chairman.

At the open forum meetings the subject of "New Developments in Machinery and Operating Methods" was developed by Thomas H. Morrison; ;"What is the Most Needed Reform in the Book Binding Industry?" was discussed by Henry Tentschert of St. Louis; "Has a Superfinish Department a Place in the Edition Bindery?" discussed by C. A. Mershon. The Employing Book Binders have, thru their Promotion Committee, led by Mr. Mershon, been giving significant and important backing to the book promotion campaigns of the National Association of Book Publishers. A report on this work was read by Mr. Mershon, and a discussion of the whole program of book promotion was given in an address by Frederic G. Melcher.

The Educational Printing Show Closes

THE big educational printing exhibit closed on September 17th after two very busy and successful weeks. The Grand Central Palace has seldom been more crowded with interested people from all parts of the country. Several national organizations, including the United Typothetae and Employing Binders and Printing Craftsmen, held their conventions during that period, which added to the importance of the event.

Those who are interested in the technique of printing found exceptional opportunity to study the latest machinery, newest methods of color printing, plate-making, typesetting, etc. Those who are interested in the product alone and who may have felt that machinery almost dwarfed the product, found on the third floor in the Graphic Arts Gallery and neighboring exhibits that much pleasant relief could be had from the whir of wheels.

Henry Lewis Johnson is responsible for getting together the interesting and stimulating collection of printing from different fields of printing activity and from different countries. Nearby was the booth of the Metropolitan Museum, showing what they are doing to supply inspiration to designers, and still another section was given, gratis, to the American Institute of Graphic Arts to show the Fifty Best Books of last year's selection and the Commercial Printing Exhibit. All day crowds of potential printers, connoisseurs and those merely curious filled the aisles and the space around the various booths.

The exhibits were very complete in detail, and undoubtedly have given great stimulus to the interest of the printing art and the wider knowledge of the latest inventions in the field. One bookstore, the Marmor Book and Art Shop of 860 Sixth Avenue, New York, took this opportunity to display the finest books on typography and applied art. Its space was next to the Graphic Arts Gallery, and the books were being constantly looked over by the throng of people. The show included the best books of this country and from Europe, including private press books such as those of the Nonesuch Press, Rudge and others.

Typographic Foolery Is Not to Be Discouraged

"PRINTING doesn't have to be dignified. It can come off the perch if it wants to," J. M. Bowles in *Direct Advertising* informs us. "We mustn't take printing too seriously. Going back to Rogers, who has done a lot of fooling around in printing: He has 'violated the canons.' He has even been called a 'typographic playboy.' Look at the rats in some of his typographic borders! He has even been severely criticised (by me—I hope he never hears of it) for using green handmade paper in a book.

"Updike has played around a lot with type, too; he often amuses himself by making a composition to go with one of the funny old woodcuts in his collection. That is one of the reasons why the work of these two men is so delightful. They are not trying to 'do good' with it. They are not trying to improve anybody or any thing except their own work. They have no ulterior motive. Perhaps they are not even trying to 'preserve' anything.

"How I hate that phrase, 'The Art Preservative'! I always think of Heinz and his jams and jellies, or of the doctor with his 'specimens' in ugly glass jars."

The Illustrated Story of Bookmaking

DOUGLAS C. McMURTRIE of the Cuneo Press, Chicago, and author of many volumes on the history of bookmaking, is publishing thru Pascal Covici of Chicago the latter part of October, a large octavo of 400 pages entitled "The Golden Book." In its 39 chapters it will be a complete history of bookmaking. Part 1, comprising the first six chapters, covers the early form of books; Part 2 includes the invention of printing and its steady development in different countries down to the nineteenth century; Part 3 starts with the history of the book in this country; Part 4 takes up such detailed problems as type design, book illustration, the art of book binding, etc.; Part 5 has chapters on book collectors, book clubs, printers' marks, children's books, etc.; Part 6 takes up modern fine printing.

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United States Catalog. Supplement for 1912-17, 1918 to 1921.
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Encyclopedia Britannica. 32 vols.
Hamilton. Works. Federal or Constitution ed. 12 vols.
Marclay, Wm. Journal. D. A. & Co. 1890.
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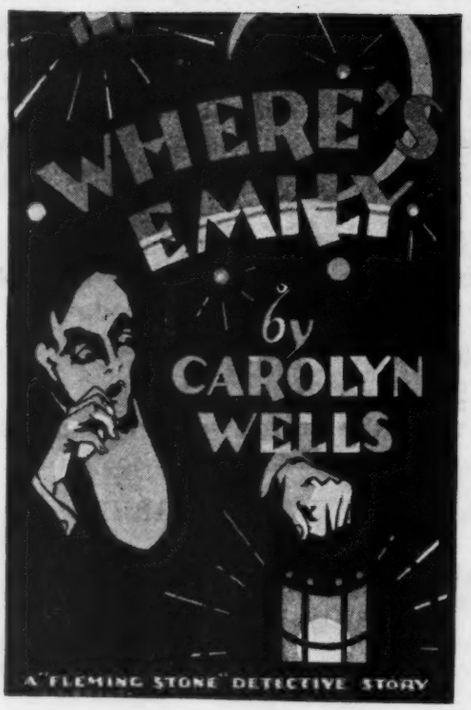
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